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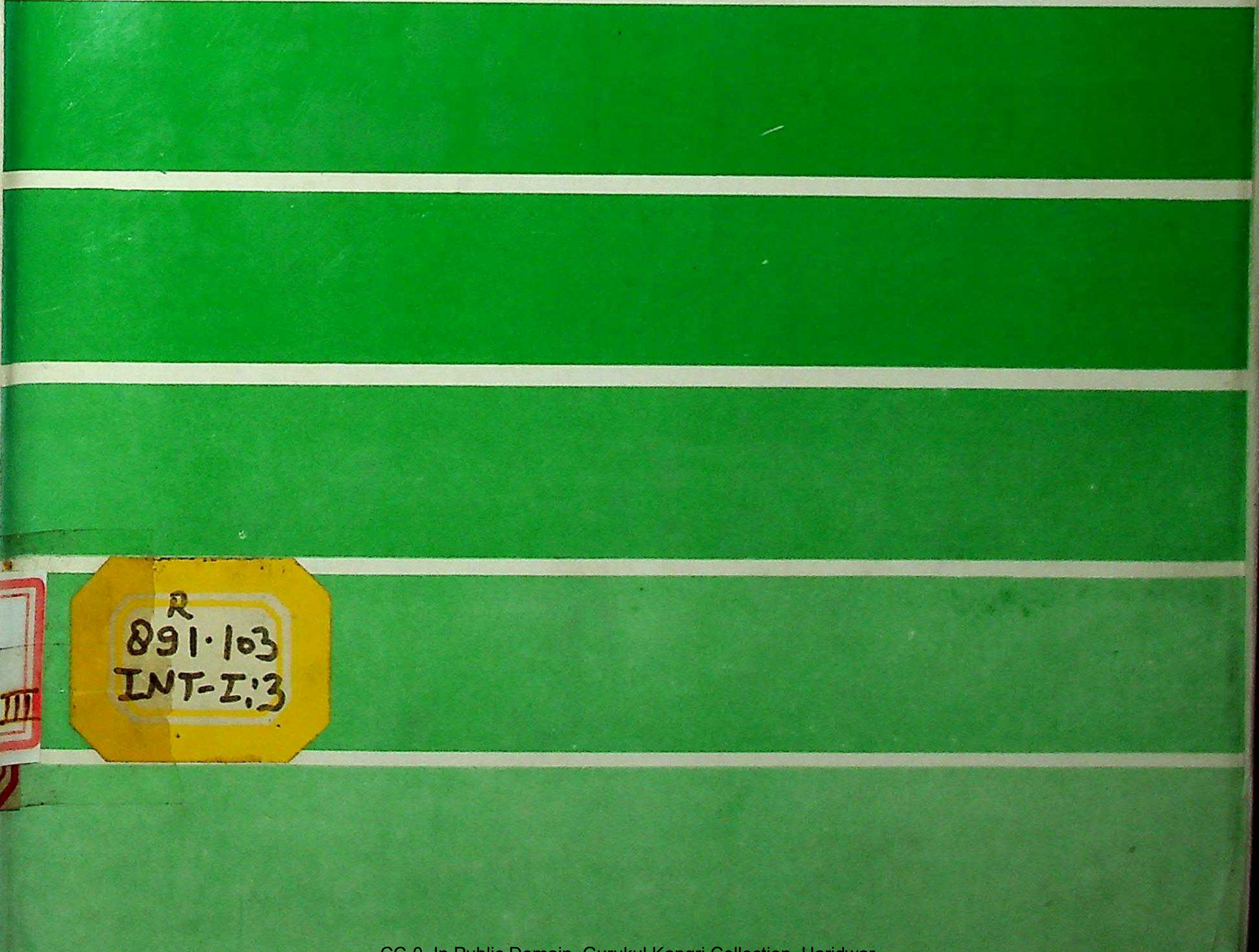
Vol.III (ASSAMESE)

GANGA RAM GARG



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कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें।

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पुस्तकालय
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पुस्तकालय
पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय

By the same author :

Concise Oxford Companion to Hindi Literature (1963)
Guide to Keynes by Hansen (Hindi translation)
A History of World Civilization by J. E. Swain (Hindi translation)
An Encyclopaedia of Indian Literature (1982)
World Perspectives on Swami Dayananda Saraswati (1984)
An Encylopaedia of World Hindi Literature (1986)
International Encyclopaedia of Indian Literature (Sanskrit, Pali, Prakrit and Apabhramsa), Vol. I (1987)
International Encyclopaedia of Indian Literature (Tamil) Vol, II (1987).

International Encyclopaedia Of Indian Literature

VOL. III : ASSAMESE

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पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय

GANGA RAM GARG,
M.A., Ph.D.

Consultants :

Dr. B.K. Barua (the late),
Dean, Faculty of Arts, Gauhati Univerity.

Sri Dimbeswar Neog (the late),
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OM

"*O moon, give me a needle;*
What for do you want a needle?

Just to stitch a bag with;
What for do you want a bag?

Just to put money in;
What for do you want money?

Just to buy an elephant with;
What for do you want an elephant?

Just for my child to ride on."—*Mother's Wish in an Assamese Folk-song.*

TO

My Second Son
SURYA PRAKASH VIDYALANKAR, M.A., Ph.D.
&
My Second Daughter-in-law
BINA GARG, M.A., M.Ed., Ph.D.

PREFACE

On the pattern of Sir Paul Harvey's *Oxford Companion to English Literature*, I thought of preparing a work on Hindi Literature. I started work on it in the early fifties but it was in June 1958 that I was able to get the Introduction to my *Concise Oxford Companion to Hindi Literature* printed. It was a great relief and satisfaction to me that my work was published by the Oxford University Press. My Hindi work not only includes articles on Hindi writers and their important works, but also incorporates notes on Hindu mythology and ancient geographical names. Immediately after the publication of this volume I embarked on a similar work: "Companion to Indian Literature". It was not only to cover the literatures of Sanskrit, Pali, Prakrit & Apabhramsa but also to include the literatures of all the modern Indian languages. It was also to have articles on Indian mythology and ancient Indian geographical names. With fresh vigour, determination and a sense of mission, I proceeded well for several years, though initially the task appeared quite arduous. In a few years I had quite a number of bundles of manuscripts and it seemed that the work would be complete in another six years. But it was not to be. I was transferred from my teaching assignment, where I had ample leisure, to the administrative career, where even spare moments were not available. The Oxford University Press had agreed to publish this work and had helped me in finalizing the scheme. Mr R. E. Hawkins of the Oxford made enquiries for several years about the progress of the project, but finding that the work had almost come to a standstill, the matter was closed. But the idea that had overwhelmed me for almost 25 years, was not to meet such an inglorious end. After retirement in 1977, I devoted my whole attention to the project. Since the scheme covering only the portion on literatures meant multi-volumes, the new Publisher Shri K. M. Mittal decided to publish the volumes literature-wise in a convenient format. Accordingly, the first volume; *Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit & Apabhramsa) was published in 1982, and the second volume, *An Encyclopaedia of World Hindi Literature* in 1986.

The Publisher decided in consultation with me that a new Series: "International Encyclopaedia of Indian Literature" be launched and all the volumes should form part of this new Series. Since *Encyclopaedia of Indian Literature* (Sanskrit, etc.) had gone out of print, its revised edition came under this Series with the new title: *International Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit & Apabhramsa) and was published in early 1987 as volume I. After some months, another volume in this Series: *International Encyclopaedia of Indian Literature* (Tamil), Vol. II was published. Yet another volume in this Series: *International Encyclopaedia of Indian Literature* (Assamese) is now out as Vol. III. Similar volumes are coming out on Kannada, Telugu and Malayalam; scripts of these volumes are already in press. The further volumes in this Series are likely to be of Urdu, Sindhi (these have partly been contributed by scholars in Pakistan), Oriya, Indo-Anglican, Gujarati, etc. Other volumes would also follow and they would be numbered as they come out of press.

For Assamese literature, I approached Dr. B.K. Barua for contributing articles and he agreed to do so. He contributed some articles but for various reasons he could not complete the work. The remaining articles were prepared in the light of Dr. Barua's works: *Modern Assamese Literature* and *History of Assamese Literature*, Banikanta Kakati's *Aspects of Early Assamese Literature* (ed.), Dimbeswar Neog's *Modern Assamese Literature* and Hem Barua's *Assamese Literature*. In the meantime Dr. Barua passed away. All this material was then sent to Shri Dimbeswar Neog, an eminent historian and poet. He went through the whole script, made changes and corrections and remarked on the script "Excellent". But as work on other literatures could not proceed well for the reasons explained above, the manuscript simply gathered dust. And when the time came for its printing, the script, by now almost 20 years old had to be updated. The annual surveys of literatures issued by the Sahitya Akademi and *Comparative Indian Literature* (2 vols., Macmillan, 1984, 1985) have been of substantial help to me. This involved a lot of time and labour. The script was completely revised and up-dated. At my request, Professor Satyendra Nath Sarma, an eminent researcher, historian, scholar and critic, has gone through the entire script. He has incorporated the latest research in the manuscript, has made several corrections and has improved its quality. I am grateful to him, as also to the earlier two eminent scholars: Dr. B.K. Barua and Shri Dimbeswar Neog. I must keep this on record that Assamese scholars, despite their pre-occupation, always extended their helping hand, on a literature, which is so dear to them as also to every Indian. For non-Assamese readers, a survey of Assamese literature has been prepared by Professor S.N. Sarma and the Survey goes in his name. I am thankful to him for this.

Generally articles on Indian writers go with their Christian names, but there are cross references under their surnames, which would facilitate to the location of the writers.

I am presenting this volume to my second son, Dr Surya Prakash Vidyalankar, Hindi Department, Shambhu Dayal Post-graduate College, Ghaziabad and my second daughter-in-law, Dr. Bina Garg, Hindi Department, V.M.L. Post-graduate College, Ghaziabad. I reside at Vanaprastha Ashram, Jwalapur (Hardwar) but whenever I have come to stay at Ghaziabad for preparing or giving final touches to my script, my grand-children: Anubhuti, Abhivyakti and Ayushman, have insisted on taking me to the park in the evening, even though I was reluctant to leave my desk owing to pressure of work. They think of my health more than I do. I also thank my wife, Shrimati Shanti Garg, for what she does and for what wives are generally thanked in Prefaces.

Shri K.M. Mittal, the Publisher, has acted expeditiously in preparation of this Volume and the Press, Editors and Proofreaders deserve my heart-felt thanks. The Press printed the whole work in less than two months.

We have tried our level best to include every important writer. In the case of modern writers, whose names are not found here, we can only say that this should not be taken as a reflection on their competence and scholarship. This is mainly because the sources of information are limited and amends would be made in the revised edition, if our attention is drawn to this effect. As this is the first work of its kind in English on Assamese literature, I am quite conscious of its many shortcomings. Also for any errors and omissions, I take full responsibility and the honoured Consultants are in no way responsible.

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August 25, 1987.

INTRODUCTION

Scholars have tried to trace back the history of Assamese literature to the mystic songs known as Charyāpada or dohā composed by the Buddhist Siddhāchāryas affiliated to the Sahajayāna. These songs were composed between the 10th and 12th centuries A.D. The contents of these poems are of a highly mystic nature centering round the esoteric doctrines, beliefs and practices of Sahajayāna. Some of the Siddhas, who composed these songs are definitely known to have hailed from Kāmarūpa, *i.e.*, modern Assam. The names of Luipā (Lauhityapāda), Sarahapā and Mīnanātha may be mentioned in this connection. The language of these poems represents the latest phase of Māgadhi Apabhraṁśa and therefore, bears certain affinities with Assamese also. Some of the vocables, idioms and expressions of these lyrical songs are still prevalent in Assamese in slightly different forms. The literary value of these compositions lies in the charming manner of expressing arid doctrines, tenets and beliefs, in the homeliness of diction and the allegorical way of revealing abstract ideas through the medium of everyday experiences. Thus, these mystic songs may be called the first layer of bricks on which the foundation of Assamese literature is based.

The real history of Assamese literature, however, begins from the fourteenth century when King Durlabhanārāyaṇa was reigning over Kamatā kingdom. From this time till the advent of Śaṅkaradeva, the great poet, musician and social reformer of the fifteenth-sixteenth century (1449-1568), Assamese literature made a very promising start with translations and adaptations from the two great epics: the *Rāmāyaṇa* and the *Mahābhārata*. Harivara Vipra and Hem Sarasvatī, the two earliest poets, received patronage from Durlabhanārāyaṇa who has been glorified in the panegyric verses of their works *Lava-Kuśar Yuddha* and *Vabruvāhanar Yuddha*. The two full-length Kāvyas of Harivara Vipra amply bear testimony to his scholarship, poetic ability and thorough acquaintance with Assamese life and manners. Hema Sarasvatī's *Prahlāda-charitra* and *Haragaurī Saṁvāda* are also works of considerable merit. Two other poets whose works are available to us are Kaviratna Sarasvatī and Rudra Kandali.

All the above poets drew their materials mainly from the *Mahābhārata* and occasionally from purāṇas. The entire *Rāmāyaṇa* was left untouched to be dealt by a master-poet in the person of Mādhava Kandali who flourished in the middle of the 14th century. He translated the entire *Rāmāyaṇa* of Vālmīki into smooth Assamese verses without materially deviating from the original. While translating the *Rāmāyaṇa*, he constantly kept two things before him, *viz.*, literary beauty and popular taste. These two qualities have greatly enhanced the appeal and value of his work.

All the above works are written in the usual narrative style of a Kāvya. We notice another mode of literary expression in the works of poets who have glorified the exploits of the gods and goddesses, specially the snake goddess Manasā, in their pāchali-kāvyas. These pāchāli-kāvyas consisting of narrative descriptions, frequently punctuated by lyrical songs, were meant to be sung and recited by chorus parties known as *Ojā-Pāli*. The leader of the chorus party is called Ojā who is assisted by four of five singers. Pāli, Durgāvara, Mankar and Pītambara Kavi are well-known Pāchāli poets of this period. *Gita-Rāmāyaṇa* and *Beulā-Ākhyāna* by Durgāvara, *Ushā-Pariṇaya*, *Nalopākhyāna* by Pitambara Kavi and *Padmā-Purāṇa* by Mankar were composed towards the end of the fifteenth century in the above pāchāli style. As noticed above, these Kāvyas have a considerable number of lyrics inter-woven into the texture of the plot. These lyrics are set to melodies (rāgas) of classical Indian music.

The next phase of the development of Assamese literature begins with the dawn of the 16th century and continues till the end of the 17th century. This period, being the period of the Vaishṇavite revival, is characterised by an all-round florescence of literature in its different branches. The Vaishṇavite movement was initiated by the versatile genius Śaṅkaradeva. He was a scholar, a poet, a musician of high order, a social reformer and an expert propagator. The rare combination of the above qualities enabled him to organise the Vaishṇavite movement which was mainly based on the devotional cult of the *Bhāgavata-purāṇa*. He was ably assisted by a band of selfless followers of whom Mādhavadeva was the most prominent. To propagate and to popularise the new faith, the Vaishṇava saints and poets translated the epics and the Purāṇas into sweet and simple Assamese verse, composed religious kāvyas and devotional lyrics in scores, wrote and staged dramas in a most spectacular way and produced hagiographies depicting the lives of the saints. Śaṅkaradeva introduced congregational prayer-services where all the devotees could participate and after such prayer-services, the recitation and exposition of devotional scriptures was a regular feature. Thus, within a short peroid thousands of people came to the fold of Vaishṇavism. The movement brought about a renaissance in the field of art and infused a new significance and value in the social and cultural life of Assam. It established spiritual equality of all men and sharpened their emotional and aesthetic sensibility. Scholars and poets vied as it were, with one another to educate and edify the masses through the medium of their writings. Śaṅkaradeva himself set the ball rolling by translating almost the entire *Bhāgavata Purāṇa* into the language of the people. He composed six dramas, several devotional kāvyas based on puranic themes and more than two hundred devotional songs, known as *Bargīt*.

Ananta Kandali, one of the prominent poets of this period, has expressed the attitude of the Vaishṇavite writers in one of his verses in the following way:

> "Although I can easily compose verses in Sanskrit, I have preferred to write in people's language for the edification of Śūdras and womenfolk."

The vast mass of literature produced during the period of Vaishṇava renaissance may be classified into the following categories:

1. (a) Translations from Epics and Purāṇas.
   (b) Adaptations from the above.
   (c) Devotional romance.
   (d) Drama.
   (e) Songs of sublime nature set to classical melodies.
   (f) Devotional compendiums in verse.

2. (a) Prose translations and summaries from Purāṇas.
   (b) Prose biographies.

1. (a) Of all the Purāṇas the Bhāgavata-Purāṇa attracted most the attention of the writers. Śaṅkaradeva himself translated as many as nine cantos (*Skandhas*) and his followers translated the remaining cantos. Śaṅkaradeva's translation of Daśama-skandha (10th canto) is not only the most poetical and successful rendering, but also the most popular work of the saint. Keshava Kāyastha, Aniruddha Kāyastha, Gopāl Charana Dvija and Dāmodara Dāsa also contributed towards the completion of the translation. Next to the *Bhāgavata-Purāṇa*, the two great epics received attention. Rāma Sarasvatī is the foremost of the poets who participated in rendering the *Mahābhārata* into Assamese. He was ably assisted by his son Gopināth Pāthak, Vidyāpañchānana, Kaṁsāri Kāyastha and others. It should be mentioned here that the Assamese rendering of the *Mahābhārata* is not a verbatim literal translation of the original. Through compression, summarisation and insertion of local colour wherever possible, the Assamese version emerged as an epic of the soil.

The Rāmāyaṇa also equally attracted the Vaishṇava writers. There are several Assamese versions of the epic. Although Gopāl-kṛishṇa was the most adored deity, the hero of the *Rāmāyaṇa* was considered no less adorable. It has already been said that Mādhava Kandali of the 14th century rendered the entire *Rāmāyaṇa* into Assamese verse, but unfortunately the first and the last cantos were lost irrecoverably. So Mādhavadeva and Śaṅkaradeva supplemented the lost cantos by translating the Ādi and Uttarakāṇḍa respectively. Ananta Kandali, a devout follower of Śaṅkaradeva and a staunch believer in the Vaishṇavite ideals translated the *Rāmāyaṇa* again with a view to giving it a purely Vaishṇavite tinge. The *Bhagavadgītā* is considered as one of the most sacred scriptures by all sections of Vaishṇavas. It has several Assamese renderings, both prose and verse. The earliest and most popular verse rendering is *Padya Gītā* by Govinda Miśra who flourished during the early part of the 17th century. Selected episodes from *Padma Purāṇa*, *Mārkaṇḍeya Purāṇa*, *Vishṇu Purāṇa* and *Harivaṁśa* were also beautifully rendered into Assamese.

1. (b) Besides translation we have several adaptations from different purāṇas; select episodes of the purāṇas were elaborated with minute details into independent kāvyas. The poets only borrowed the bare outlines from the originals to which they added flesh and infused blood from their own imagination. Śaṅkaradeva's *Rukmiṇīharaṇa*, Mādhavadeva's *Rājasūya*, Ananta Kandali's *Kumāraharaṇa* are prominent examples of such adaptations. In these adapted Kāvyas, the heroic as well as the erotic sentiments have been interspersed with the marvelous sentiment.

1. (c) But the most popular type of composition is the heroic romance having a devotional bias. The heroic romances are called *Badha-kāvyas*. These kāvyas are mainly made up of supernatural exploits of the Pāṇḍavas mingled with myths and legends about Asuras, Dānavas, sages and kings. Although the heroes and other important characters of these romances are related to the *Mahābhārata*, the stories are, nevertheless, the products of the poets' own imagination. Besides imparting religious education and inculcating ethical virtues, the Badhakāvyas captured the imagination of the masses by their wonderful stories. Rāma Sarasvatī, the celebrated translator of the *Mahābhārata* is the originator of this type of composition. He alone composed no less than a dozen such heroic romances.

1. (d) The most notable contribution of the Vaishṇava period is the *Aṅkiyā-nāṭa* introduced by Śaṅkaradeva after his return from a long pilgrimage throughout the length and breadth of India. Primarily meant to be an instrument of propagation, it exercised a tremendous influence on the national and cultural life of Assam. Lyricism is the dominant trait of this class of plays. Although dialogue and action are not neglected, emphasis is laid on the lyrical element and the prose commentaries of the Sūtradhāra who pilots the play from the beginning to the end. Śaṅkaradeva and Mādhavadeva each composed six such one-act plays and their followers of the 17th and 18th centuries composed several scores of such devotional plays, many of which are still in existence.

1. (e) The next important branch of Vaishṇavite literature is songs known as *Bargīta*, *i.e.*, songs sublime. These *Bargītas* deal chiefly with experiences of religious life, philosophic reflections, futility of the worldliness, agony of spirit and glory of God. In some of the songs the childish pranks and activities of Kṛishṇa, his going out in the morning to tend cattle with other cowboys, his frolics and play in the forest and returning in the evening are vividly and attractively described. Each *Bargīta* is tuned to a classical rāga and deviation from the original is not allowed. Śaṅkaradeva and Mādhavadeva composed about 250 *Bargītas* of which hundreds of imitations emerged in the next two centuries. Singing of *Bargītas* became an indispensable part of the daily prayer services of the Vaishṇavite community.

1. (f) Biographies (*Charitras*) of religious saints and preachers glorifying their deeds and activities and recording their day to day practices, religious talks and sermons constitute a distinct branch of the Vaishṇavite literature. There are no less than five such

biographies dealing with the life and activities of Śaṅkaradeva alone. Similarly, there are many such biographies of other prominent Vaishṇavite saints and preachers. Biographies are found both in verse and prose.

2. Early Assamese literature is equally rich in prose. It has an unbroken history from the 16th century. Saṅkaradeva is the first writer who introduced regular prose in his devotional plays. Of course, the nature of the prose employed in devotional plays is different from the prose used in biographies and purāṇas. The prose dialogues of the plays are couched in a language having an admixture of Assamese and Maithili. But the *Kathā-Gītā*, the *Kathā-Bhāgavata* and the *Rāmāyaṇa* written by Bhaṭṭadeva and others during the 17th and 18th centuries, represent a type of Assamese prose which is pure, dignified and balanced, and not an admixture of Assamese and Maithili as is the case with the prose employed in the dramas of Saṅkaradeva. Bhaṭṭadeva is considered to be the father of Assamese prose. His works, *viz.*, the *Kathā-Gītā* the *Kathā-Ratnāvali* and the *Kathā-Bhāgavata* are important steps in the development of Assamese narrative prose. Bhaṭṭadeva was followed by a few more prose writers who translated parts of the *Rāmāyāṇa* and some other purāṇas into Assamese prose.

Some biographies of saints (*Charitra-puthis*) are also written in a homely prose style. *Kathā-gurucharita* (18th century), *Bardovā-Gurucharita* (18th century), *Santa-Sampradā* and a few other biographical works in prose have minutely narrated the lives and activities and the trials and tribulations of the religious reformers and proselytisers of the Vaishṇavite community.

The third phase of Assamese literary history begins with the rise of the Āhoms as the dominant political power in Assam. This phase comes to an end with the conquest of Assam by the British in the third decade of the 19th century. The Ahoms had become the supreme power in Assam by the middle of the 17th century and as a consequence the centre of literary activities shifted from Western Assam to Eastern Assam where the capital of the Ahoms was situated. The Ahoms had a special knack for recording political events and competent persons were engaged to write down the political history of the country including that of the neighbouring states in the simple language of the people. Thus a large number of chronicles written in the spoken language of the people came into existence. These chronicles are called *Burañjī*, an Ahom word of Thāi origin. Commenting on this unique historical literature Sir G.A. Grierson observes: "The Assamese are justly proud of their national literature. In no department have they been more successful than in a branch of study in which India as a rule, is curiously deficient. The historical works or *Burañjī's* are numerous and voluminous." (*Linguistic Survey of India*).

Besides prose chronicles, the Ahom kings and nobles encouraged and patronized scholars to write books of utilitarian value. Thus, works on astrology, medicine, dance, music, ethics and moral virtues were written both in prose and verse for the use of the people. *Hastividyārṇava*, a treatise on the elephant, *Ghorānidana*, a work on equestrian diseases, *Śrīhastamuktāvalī*, a work on dance and hand-poses, *Nītilatāṅkura*, and *Bhāsvatī* dealing with morality and astrology respectively, are some of the important works compiled during the period of the Ahom hegemony.

Verse compositions during this period cover not only translations from the two great epics, but adaptations and translations from *Purāṇas* and *Kāvyas* in Sanskrit language.

The tradition of the Vaishṇavite literature of the preceeding period continued unabated in the Vaishṇavite circle. Composition of one-act plays, biographies and devotional lyrics and translations from Vaishṇavite scriptures did not go out of vogue, but the momentum of production considerably slowed down during the eighteenth century.

The modern phase of Assamese literature commenced with the occupation of Assam by the British in 1826. With the establishment of the British regime, the Western influence began to penetrate Assam. The British system of administration and judicial procedure necessitated the appointment of a large number of English-knowing assistants and clerks. Persons of such qualification being absent in Assam, the new government imported a large number of petty officers and clerks from Bengal, who impressed upon the government that as Assamese was a *patois* of Bengali, it should be abolished from educational institutions as well as from courts. As a result, Bengali was foisted on schools and courts of Assam, to the detriment of the Assamese people. The Bengali language thus imposed unfairly upon the Assamese people, continued for forty years as the medium of instruction and of the court proceedings. Assamese language and literature thus received a severe set-back at the hands of the administrators in the early stage of the British occupation.

Fortunately, the American Baptist Missionaries came to the rescue of Assamese language and literature at this critical moment. They tried to impress upon the Government that it was wrong and unjust to impose Bengali on Assam at the cost of the indigenous language and literature. The Missionaries picked up Assamese very quickly and started writing books and publishing magazines in Assamese. The entire *Bible* was translated into Assamese as early as 1813. John Bunyan's *Pilgrim's Progress* and similar books on Christianity were either adapted or translated in simple Assamese. But the most important achievements of the missionaries were :

(i) Publication of a literary magazine, "Aruṇodaya" in 1846;
(ii) Compilation of a dictionary and a grammar of Assamese language, and
(iii) Preparation of text books in Assamese.

In restoring Assamese to its legitimate status the missionaries were greatly helped by a few educated Assamese young men. Foremost among them was Ānandarām Dhekiāl Phookan who contributed thought-provoking articles and submitted several memoranda to the Government for the restoration of Assamese. Next to Dhekiāl Phookan, the laudable efforts of Hemchandra Baruā and Guṇābhirām Baruā may be specially mentioned. Hemchandra compiled an Assamese lexicon on a scientific basis which is still regarded as an authoritative dictionary in Assamese. He also prepared a grammar and text books for Assamese schools. Baruā is the first social satirist in Assamese language. Gunābhirām wrote travelogue and social plays, edited a literary magazine and compiled an authentic history of Assam. Thus through the combined effort of the missionaries and educated Assamese young men, Bengali was replaced by Assamese in 1873. The set-back which Assamese language and literature received during the period of Bengali dominance considerably delayed the progress of Assamese literature. The period, approximately from 1840-1880, may be called the period of missionary literature in Assamese, because the missionary writers' contributions overshadowed other writings.

Towards the end of the ninth decade of the last century, Assamese youths studying in Calcutta formed an association for the improvement of Assamese literature. The association served as the forum of literary discussion for students as well as the intelligentsia staying in Calcutta at that time. This association started a literary magazine called "Jonākī" (1890), which ushered in a new era, the era of romanticism in Assamese literature. "Jonākī" produced a galaxy of writers in different fields of literature. Prominent amongst them are Lakṣhminath Bezbaruā, Chandra Kumār Āgarwallā, Hemchandra Goswāmī, Padmanāth Gohāinbaruā, Beṇudhar Rājkhowā, Rajanikānta Bardoloi and Kamalākānta Bhaṭṭāchārya. Lakshmīnath and Padmanath were versatile writers whose contribution to different branches of literature greatly helped towards stabilisation of modern Assamese literature. Chandrakumār and Hemchandra were essentially poets and the English romantic poets inspired them considerably. Hemchandra Goswami is the first sonnet writer in Assamese. But later on he switched over to the field of antiquarian research where he rendered yeoman service. Rajnikānta mainly confined himself to the field of novel. His series of historical novels beginning with *Monomatī* (1900) conjures up an atmosphere of Assamese life and society of two hundred years back as moulded and influenced by political events and social phenomena. The personal essays of Bezbaruā enlivened by pungent satire and hilarious humour not only succeeded in evoking laughter, but also made the people conscious of their individual and social follies.

While the writers produced by "Jonākī" and "Bijuli" were active in their respective literary fields, another set of writers emerged by the end of the first decade of the present century. This new set of writers consisting mainly of poets and dramatists added a new flavour to literature by introducing fresh motifs and techniques and projecting new visions of life. Among the poets Hiteśwar Barbaruā, Raghunāth Choudhary, Jatīndranāth Dowerāh and Ambikagiri Rāychoudhury stand out prominently, while Chandradhar Baruā, Durgeśwar Śarmā and Mitradev Mahanta shine as dramatists. Raghunāth Choudhary is a nature-poet like Wordsworth; he seeks and finds solace in the midst of Nature. According to him Nature is imbued with the spirit of joy and happiness as opposed to the crooked ways and artificiality of human society. Hiteśwar Barbaruā is both a sonnet composer and a narrative poet. In his hand, narrative Kāvyas based on historical and mythological themes attained a high degree watermark of excellence. Lyric poetry finds its best exponent in Jatindranāth Dowerāh, who has sung his personal note in a sad and melodious tune. Ambikāgiri, however, strikes the opposite note, the note of patriotism, hard struggle and determination. Chandradhar Baruāh, Durgeśwar Śarmā and Mitradev Mahanta popularised the mythological plays. The dramatic and the poetic elements have been happily blended in their plays and the easy flowing blank-verse became the principal medium of expression of these mythological plays. Low comedies and farces showing social follies and individual incongruities and idiosyncracies began to flourish side by side with serious plays.

The period between 1920 and 1940 may be called the period of national regeneration. With the emergence of Mahatmā Gandhi as the national leader and the Indian National Congress as the predominant political party, Assamese literature stepped into a new era of national resurgence and growth. Side by side with the themes of love, beauty and nature, patriotism, a feeling of national consciousness and urge for all round development found expression in the works of writers after 1920. Binandachandra Baruā, Dimbeśwar Neog, Atulchandra Hāzarikā, Ānandachandra Baruā, Ganeshchandra Gogai and Devakānta Baruā and a few others have not only sung of love and the beauty of nature but also of the glorious past, deplorable present and future greatness of the country. All these poets have made a romantic approach to life. In the field of drama, Atulchandra Hāzarikā who has more than twenty-five plays to his credit, stands foremost among the playwrights. Most of his plays reveal the characteristics of a melodrama. Other notable dramatists of this period are Daibachandra Tālukdar, Nakulchandra Bhūyan, Kamalānanda Bhaṭṭāchārya and Jyotiprasad Āgarwallā. The last one has practically revolutionised the art of playwriting in Assamese by introducing modern techniques and devices and by handling plots and characters in a novel and original manner. His three plays, *viz.*, *Sonit Kūwarī*, *Karengar Ligirī* (The Maid of the Palace) and *Rūpālim* are considered outstanding literary productions of the modern period.

The field of novel remained almost barren during the third and fourth decades. Besides Rajanikānta Bardoloi, two other novelists that deserve consideration are Daiba Chandra Tālukdar and Dandināth Kalitā. They have written on social themes depicting the love, hatred and jealousy of individuals and the retrograde customs and manners of the contemporary society. But the reformatory zeal has very often vitiated their approach to life and its artistic treatment. Short stories, personal essays like those of Lamb and Chesterton, humorous and satirical compositions and literary criticism are also receiving due attention from writers, but excepting poetry, short story and one-act plays the other branches do not seem to have gained sufficient depth and perfection, in the period immediately preceding the Independence of India *i.e.*, between 1940 and 1947.

After the attainment of Independence, the progress of Assamese literature appears to be very rapid. A new generation of poets, dramatists and fiction writers has come forward with new ideas and techniques. The technique of the old romantic poetry of the pre-War days has yielded place to modern techniques and the approach to life of modern poets considerably differs from that of their predecessors. Modern Assamese poetry is somewhat intellectual although emotion has not been totally divorced. Surrealism, Symbolism and Imagism and other techniques of modern continental poetry and also sprung verse or *vers-libre* and rhythmic prose have been successfully employed to express the new poetic sensibility. Novels and short stories are being produced galore and some of them have reached the high water-mark of success. Essays, *belles-lettres*, literary criticism, biographies and travelogues are making rapid strides, both in respect of quantity and quality. It is not possible to name all the writers of the post-Independence period, yet some names deserve mention on account of their rich contributions. Hem Barua, Navakānta Baruā, Nīlamaṇi Phukan, Mahendra Barā, Mrs Nirmal Prabhā Bardoloi, Hiren Bhaṭṭāchārya, Hari Barkākati, Bhaben Barua, Bireśwar Barua in the field of poetry, Bīṇā Barua, Syed Abdul Mālik, Birendrakumār Bhaṭṭāchārya, Jogesh Das, Homen Bargohain, Mrs. Nirupamā Bargohain, Mrs. Māmaṇi Goswāmī, Raicham, Mahim Barā, Śīlabhadra, Saurabh Chaliha, Laksminandan Barā, Chandraprasād Śaikia, Nirod Choudhury in the field of fiction; Prabin Phukan, Satyaprasād Baruā, Anil Choudhuri, Girish Choudhuri, Sarbeśwar Chakravarty, Aruṇ Sarma, Basanta Saikia, Mahendra Barṭhakur, Praphulla Barā and Alī Haider in the realm of drama, and Trailokya Goswamī, M. Neog, Satyendranath Śarmā, Hīren Gohain, Bhaben Barua in literary criticism are some important names in the current literary firmament of Assam. The stream-of-consciousness, the Marxian philosophy, existentialism, Freudian psychology, the absurd technique and Brechtian epic style of dramatic presentation are some of phenomena noticed in the current literature. A sense of alienation from the social order, scepticism and dissatisfaction with the present, mark the writings of some writers, but the general trend is not of disillusion and pessimism, but of firm faith and hope in future.

S. N. SARMA

Guwahati.

LIST OF ABBREVIATIONS

AEAL=Aspects of Early Assamese Litarature, ed. by Banikanta Kakati.
b. =born
Barua, HAL.=B.K. Barua, History of Assamese Literature.
Barua, MAL.=B.K. Barua, Modern Assamese Literature.
c.=circa, about.
comm.=commentary, commented.
d.=died.
ed.=edition, edited.
fl.=flourished.
Hem Barua, AL.—Hem Barua, Assamese Literature.
Neog, MAL=Dimbeswar Neog, Modern Assamese Literature.
q.v.=quod vide, which see.
pub.=publication, published.
r.=ruled.
tr.=translation, translated.

A

ABDUL MALIK, SYED (1919-). Writer, who was born at Naharain in Sibsagar district of Assam. He was Professor at J.B. College, Jorhat and was a Member of Parliament (Rajya Sabha). In the late thirties, he embarked on a literary career as a short story writer, which he continued till the mid-fifties, when he switched to novel writing. Since then he has pub. around 20 novels about the urban and rural life in Assam. His chief novels are: *Sūruj Mukhīr Svapna* (The Dream of the Sunflower; 1960; q.v.; his masterpiece), *Ādhāra Śilā* (The Foundation Stone; 1968; on the problem of illegitimacy), *Triśūla* (1968; about a schizophrenic husband and wife, who suffer from a sense of guilt about something supposed to have been committed in their childhood) and *Kavitār Nām Lābhā* (The Poetry of Explosion; on sexual jealousy of a sexually impotent husband). Some of his other novels are: *Ratharchakrighūre* (The Chariot Wheels Move; 1958), *Banjui* (Forest Fire; 1958), *Aghari Ātmar Kāhini*, *Chhabighara Jīa Jurir Ghāṭa* (1960), *Kanṭhahāra* (1961), *Anya Ākāśh anya Tarā* (1961), *Rūptīrthar Jātrī* (1963), *Omala Gharar Dhuli*, *Rajanī Gandhār Chakula* (Tears of the Jasmine), *Prāchīra āru Prāntara*, *Sipāre Prāṇa Samudra* and *Ek Baka Vritta* (1979). His characters are drawn from various cross-sections of society, from the rustic villagers to well-bred romantic heroes. A few more novels have come out during the eighties including *Rupabarir Palash* dealing with immigrants' life in Assam as also *Mou Dimarar Konch* (The Pulp of the Honey- fig; 1985) on a rural doctor.

Malik is the author of several short story collections: *Paraśamaṇi* (The Touchstone; 1946), *Raṅgāgaḍā* (The Red Moat; 1953), *Śila āru Śikhā*, *Marahā Pāparī* (The Faded Petal; 1954), *Ābarta* (Whirlpool; 1978), and *Mukali Manar Sādhu* (1979). His chief stories are "Jiśu Christar Chhabi" (Picture of Jesus), "Maram" (Affection), "Sihāte Naṭhage" (They Do Not Cheat), "Tinichakīyā Gāḍi" (Three-wheeled Cart), "Khelā Śesha Holā" (The Game is Over). His short stories are devoted to a psycho-analytical dissection of the female mind and have a sex-appeal, particularly to the urban youths and maidens. His contribution to the short story is in the art of narrative.

Malik is the author of two dramas: *Rājadrohī* (1956) and *Jerengār Satī* (1962) and *Bedouin* and *Phulśarjyār-rāti* (poems). He also authored *Asamīyā Zikir āru Zāri* (Gauhati University, 1958), while *Svākshara*

(The Signature; 1965) is a collection of sentimental social poems. *Majot Mathon Himalaya* is a travelogue, which received the Soviet Land Nehru Award. His childern's novel is *Ekhan Sonali Duār* (1979). Some of his works have been translated into several Indian languages, English and Italian.

ABDUS SATTĀR (1926-87). Writer, who is noted for his *Pāthān Deśat Ebhumuki* and *Bideśat Dudinman*, both travelogues. He authored *Krishṇakānta Handiqui* (1975), a biography, while for childern, he wrote *Akanir Bahādur Gaoburah* (1981).

ABHAY DEKA. Author of *Gara-khahania* (1955), a drama.

ĀCHĀRYA, ANANTA. See *Ananta Āchārya.*

ĀCHĀRYA, DEVENDRA NĀTH. See *Devendra Nāth Āchārya.*

ADBHUTA RĀMĀYAṆA (*Assamese Version*). A poetical work by Raghunātha Mahanta (q.v.), the story of which given by U.C. Lekharu is as under:

"Sītā, after she had descended to the nether regions became impatient of not seeing Lava and Kuśa and sent Vāsuki to take them to her by some means. Vāsuki came in the form of a Brāhmaṇa and under the pretext of training them in war instruments took them away. On the way, the Brāhmaṇa knew from them everything regarding them and the descent of their mother Sītā. The Brāhmaṇa then related to them that he had met Vrateśwarī Devī, wife of Rāma in the city of Vidya-vilāsinī. They then desired to see her. Sītā's joy knew no bounds to have her sons before her. . . . It was later known from Brahmā where Lava and Kuśa were taken. Hanumant, who was an adept in yogic performance, was sent for bringing back the brothers. He entered the nether world and defeating the Nagas in a fight had interviews with Lava and Kuśa and also Sītā and persuaded the princes to come back. He also succeeded in getting Sītā's consent to come to Rāma only once. Hanumant reached Rāma's place and Sītā also along with the two sons appeared from within the earth in a celestial throne. Rāma's pangs of seperation was minimized and Sītā again entered the nether world promising to come and bow down before Rāma every day after the daily performances were over."—*AEAL, 226-27.* It is said to have been related to Yudhishṭhira by Mārkaṇḍeya.

ADHIKĀRĪ, GAGAN CHANDRA. See *Gagan Chandra Adhikārī.*

ĀDITYA, CHANDRACHŪḌA. See *Chandrachūḍa Āditya.*

ĀDYANĀTHA ŚARMĀ (b. 1887). Writer, who was born at Nalbari. His works include *Satī Madālasā* (fiction; 1937), *Pañcha Pradīpa* (short stories; 1940), *Khana* (biography; 1946), *Satī aru Pārvatī* (fiction; 1946), *Mahārāja Narakāsura* (biography; 1949) and *Jivanara Tini Adhyāya* (Three Chapters of Life; novel).

ĀGARWĀLĀ, CHANDRAKUMĀRA. See *Chandrakumāra Āgarwālā.*

AGARWALA, HARIBILĀSA. See *Haribilāsa Agarwāla.*

ĀGARWĀLĀ, JYOTĪPRASĀDA. See *Jyotīprasāda Āgarwālā.*

AGARWALLA, KṚISHṆA PRASĀD. See *Kṛishṇa Prasād Agarwalla.*

AGRAWĀLA, ĀNANDA CHANDRA. See *Ānanda Chandra Agrawāla.*

AHMED, PIZIRUDDIN. See *Piziruddin Ahmed.*

AHMED, SAIDUDDĪN. See *Saiduddīn Ahmed.*

ĀHOM BURAÑJĪ See *Burañiis.*

AJIT MALLA BARUA (1926-). Modern poet, who has a good number of poems to his credit. He is a pinoneer in introducing modern technique in the Post-independence poetry.

AKSHAY KUMĀR MISHRA. Author of *Pandit Nārāyaṇa Deva Miśra: Mānuhjan* (1973), a biography.

ALI, NAZAR. See *Nazar Ali.*

ALI, TAFFZUL. See *Taffzul Ali.*

ALIMUNNISĀ PIAR. Modern poetess, noted for her songs; *Sura-Nijarā* is a collection of her songs. She has also a good number of short stories to her credit. Her *Poharar Path* (1963) is a religio-philosophical work.

AMALENDU GUHA. Modern poet and author of *Soviet-deśat-abhumuki.* He has also written two travelogues, throwing a flood of light on the socio-economic lives of the peoples of the Soviet Union (1958) and Afghanistan (1961). He is a historian with a socialistic bias.

AMARENDRA PĀṬHAKA. Author of *Interview* (1956), a drama, which is an attempt to reflect the problems of unemployment faced by the educated youth.

AMBEŚVARA CHETIA PHUKAN. A veteran poet of the older generation, whose collection of patriotic poems is *Deśar Mātir Pūjar Phūl* (Flowers of Offerings of the Motherland; 1980).

AMBIKĀGIRI RĀY CHAUDHARI (1885-1967). Poet, song-writer and journalist, as also a noted musician and a brilliant orator. He participated in the freedom movement and was awarded a term of rigorous imprisonment for throwing a bomb at the car of a British Governor. It was in prison that he composed some of his most powerful patriotic poems. His *Eito Nahay* (By No Means) is the most unforgettable poem of its kind. Another poem: "Mai Viplavi Mai Tāṇḍavi" (I am a Rebel, and an Iconoclast) revolts and attacks hollowness and hypocrisy. His collection *Anubhūti* (Feelings: 1924) contains a good number of poems invoking people to cast off sloth and wake up from their stupor. His *Karā Mok Biśvar Jhārudār* (Make Me a Scavanger of the Earth) is a splendid poem of this type. His later poems raise protest against social evils that followed the World War II and are permeated with robust patriotism and rebellion. His life-philosophy is revealed in his poem: "Jīvana Kihak Kai" (What Life Should Mean); to him life fulfils itself in a ceaseless stream of untiring activities. The political trait entered his writings after the Non-co-operation Movement started in 1920-21. The *Tumi* (1915; q.v.) composed earlier, is a profoundly philosophical poem. He also composed some songs full of eloquence and verve and serving as a trumpet to awake and arise to fulfil one's destiny.

His prose-writings appeared chiefly in "Chetanā" (now defunct) and "Dekā Asam" (Young Assam), two periodicals, of which he himself was the Editor. His *Āhūti* (Offering) is a collection of some of these articles. The articles deal with contemporary happenings and political problems, especially of Assam, and are invested with a deep love for the Assamese people and their heritage. He was also the author of dramas: *Bandinī Bhāratamātā* (1904) and *Jayadratha-vadha* (1961) and some prose works. The complete works of Ray Chaudhari have recently come out in print edited by Dr. S.N. Sarma and published by the Publication Board, Assam, 1986.

AMBIKA PRASADA GOSWAMI (fl. early 20th cent.) Writer, who tr. *Cymbeline* into Assamese.

AMIYA KUMĀR DĀS (1895-1975). Author of an Assamese version of Mahatma Gandhi's *My Experiments with Truth* under the title *Mor Satya Ānveshaṇar Kāhini* (1953).

AMṚITA PHUKAN. Modern writer, who is known for his children's works on scientific subjects.

AMULYA BARUA. Author of *Ei Padumani* (This is Padumani; 1965), which is a novel set in a fisherman's village on the bank of the Brahmaputra. His another novel *Ukhun Jaṅgā* (The Chicken; 1973) deals with the character and tragic end of a small Khasi tribal boy in a remote village.

AMULYA BARUA (1922-46). Poet, who composed some notable poems like *Kukur*, *Veshyā*, etc.; he died in the communal riots of Calcutta in 1946.

ĀNANDA CHANDRA AGRAWĀLA (1874 1940). Translator of graceful lyrics into Assamese and an original ballad writer. His *Jilikani* (The Sparklings; 1920) contains poems, which though tr. from English, are like original compositions. His posthumously pub. second collection *Padumani* (The Lotus Pond; 1973) abounds in some of the finest gems of translated poetry. Besides his poem *Balam*, he is the author of five ballads like *Paneśai* (The Darling), *Phulkonvar* (The Flower-Prince), etc. He has also written many essays on culture and history of Assam. He authored as well a travelogue on his visit to foreign countries. For children, he wrote *Komala Pāṭha* (1900) and *Ādi Pāṭha* (1920), which became very popular. He has also a number of children's poems to his credit.

ĀNANDA CHANDRA BARUA (1905-82). Poet, whose poems are collected in the *Parāga*, *Pāpaḍi* and *Ranjana Raśmi*; humanistic ideas dominate his poems. Barua has tr. some poems of Hāfiz and so his humanism has been a blend of aesthetic emotion with Sufi theory. He has also written a few dramas, such as *Vijayā*, *Visarjana* (1933), *Nala-Damayanti* (1934) and *Kapau Koṅvari*. He has also to his credit exquisite translations of Marlowe's *The Passionate Shepherd to his Love* and Swinburne's "If love were what the rose is." His best poetical collection is *Bakul Vanar Kavitā* which fetched him Akademi award.

ĀNANDA GOSVĀMĪ. Author of *Anya Manar Din* (1979), a novel, which deals with the story of the gradual disintegration and final overthrow of a Brahmin family. He is a regular contributor of short stories to various periodicals. In his stories, he has attempted some interesting experiments with the modern techniques of the story.

ĀNANDA-LAHARĪ (Assamese). See *Ananta Āchārya*.

ĀNANDARĀMA DHEKIAL-PHUKAN (1830-59). Writer, who was born at Gauhati. His father, Halirāma Dhekial Phukan, was renowned for scholarship and literary merit. Ānandarāma favoured the reinstatement of the Assamese language in the schools and courts and published several spirited articles in "Orunodoi"; he thus acquired the status of a hero, asserting the identity of the Assamese people and their culture. He also wrote *A Few Remarks on the Assamese Language*, which was pub. in 1849 from the Baptist Mission

Press at Sibsagar. In this, he gave an analysis of as many as 62 religious and 40 dramatic works. His other important publication is *Asamīyā Larār Mitra* (The Assamese Boy's Companion; 1849), which aimed at imparting modern knowledge to children. Other works of his are: *Englandar Vivaraṇa* (A Description of England), *Bhūgola Śikshaka* (on Geography; 1849) and *Asamīyā Śikshaka* (1849). His writings provide the specimen of the transitional modern Assamese prose style that was gradually evolving.

ĀNANDESHWAR ŚARMĀ (1923-1983). Modern poet, who has published a good number of poems.

ĀNANDI KOṄWAR. Author of *Śiśu Manovijñāna* (1949), a work on child psychology.

ANANTA ĀCHĀRYA (fl. 18th cent.). Poet, who composed *Ānanda Laharī*, a kāvya, in the Śākta tradition of religious belief; it is a tr. of Śaṅkarāchārya's *Saundarya-laharī*. It contains beautiful hymns to the goddess Durgā with penetrating descriptions of Śiva and his abode Kailāsa. In this task, the poet was commissioned by Ahom king Śiva Siṁha and the poem closes with an eulogy of the royal consort, Queen Phuleśvarī.

ANANTADEVA ŚARMĀ. Modern writer, who died early in life; has published some novels for children. He is serious and humorous at the same time. He has also pub. five poetical collections, meant for children.

ANANTA KANDALI. Poet and a junior contemporary of Śankaradeva at the court of Naranārāyaṇa (1540-80). The poet was a Brāhmiṇ of Hājo in the Kāmarūpa district, where his father, Ratna Pāthaka was a renowned scholar and expounder of the *Bhāgavata* at the Mādhava temple. The poet's real name was Haricharaṇa, but he is more renowned by his scholastic title: 'Ananta Kandali'. He was a prolific writer and gained many a literary distinction and acquired titles like "Chandra Bhāratī", "Bhāgavata Bhaṭṭāchārya" and "Ananta Kandali." He became disiciple of Śāṅkaradeva (q.v.) and accepted his Vaishnavite creed, whereupon Śaṅkaradeva allowed him to complete the translation of some chapters of Bk. VI and the latter part of Bk. II covering 41 chapters of the *Bhāgavata-purāṇa*.

Other poetical works of Ananta Kandali are *Mahirāvaṇa-vadha* (describing how Hanumant killed Mahirāvaṇa) who had abducted Rāma and Lakshmaṇa to offer them to the goddess Chandi; (this work was written with the pseudonym of Śrīchandra Bhāratī), *Harihara-yuddha*, *Vṛittrāsura vadha* (on the killing of the demon Vṛittrāsura; it is based on the Bk. VI of the *Bhāgavata*), *Bhārata-sāvitrī*, *Jīva-stuti* and *Kumāra-haraṇa*. The last poem narrates the romantic episode of Ushā and Aniruddha and the poet's fame rests chiefly on this work in popularity, *Kumāra-haraṇa* (q.v.) stands at par with Śaṅkaradeva's poem *Rukmiṇī-haraṇa* (q.v). The poet's *Sahasra Nāma Vṛittānta* finds a prominent place in the *Kīrtana* (q.v.). He also made metrical rendering into Assamese of the Bks. IV, V, VI, IX, and a section of Bk. X of the *Bhāgavata Purāṇa*, already referred to. The translation of the *Bhāgavata* is not wholly faithful to the original text; minor changes have been made here and there: for example, in the Bk. VI, he explains fully the story of Dadhīchi, whereas in the original it has been simply alluded to; in Bk. X, the poet describes the marriage of Revatī and Balarāma also; in the Pārijāta-haraṇa and Ushā-haraṇa episodes, the poet follows *Harivaṁśa* more than the *Bhāgavata*; in the

Rājasūya episode, he freely introduces descriptions from the *Mahābhārata*. He also composed a concise *Rāmāyaṇa* full of Vaishṇavite bias, as also a drama, entitled *Sītār Patāla-praveśa*, based on the *Rāmāyaṇa*. In his version of the *Rāmāyaṇa*, he tried to metamorphose tne version of Mādhava Kandali (q.v.) by identifying Rāma with Vishṇu and Kṛishṇa.

Ananta Kandali was competent to write verse in Sanskrit, yet he decided to write in the verses of the spoken language (Assamese) so that non-Brahmins and women could comprehend and appreciate his composition.

ANANTA ṬHĀKURA ĀTĀ (fl. 1652). Poet, known as Kāyastha Hridayānanda. Son of Yadu and Vishṇupriyā, he belonged to the fourth generation from Śaṅkaradeva (q.v.). It was he who had established the Kālaśilā Satra at Nowgong. He composed the *Rāma-Kīrtana* in 1577 Śaka (A.D. 1655), which is another abridged recension of the *Rāmāyaṇa*. About this work, the poet says, "*Rāma-Kīrtana* is written in the style of Śaṅkaradeva's *Śri Kṛishṇa Kīrtana* and takes the facts from *Rāmāyaṇa Chandrikā*, a condensed Sanskrit *Rāmāyaṇa* written by the Assamese scholar Kalāpachandra." The chief popularity of *Rāma-Kīrtana* lies in the beauty of its narration and the music of the verses. The poet was a follower of Śaṅkaradeva and accepted Rāma as none other than Kṛishṇa himself and made his work fit for daily chanting. Ananta Ṭhākura Ātā also composed another work, named *Premalatā*.

ANIL CHAUDHARY (1922-). Writer, who is known for his modern dramas. His chief drama is *Prativāda* (1953). He is brother of Girish Chaudhury (q.v.).

ANIL RAY CHAUDHURY. Author of *Kandari* (1979), a novel based on a contemporary theme—the Railwaymen's strike of May 1974. The writer professes to be committed to the ideal of art with a socio-political purpose. His *Śatru* (Enemy; 1980), another novel, is the tale of the oppression and harrassment of many leftist political workers during the period of emergency declared in the wake of Chinese attack on India. Recently he has brought out two more novels.

ANIMĀ BHARĀLI. Modern short story writer, whose chief collection of short stories is *Beliphular Sapon* (1963).

ANIRUDDHA DEVA (1553?-1623?). Poet, who was the founder of the Māyāmarā sect. The name of Aniruddhadeva's father was Goṇḍāgiri, while his grandfather, Mahipāla, a Kāyastha, was a local chief at Nārāyaṇapura. The poet rendered into Assamese the last seven chapters of Bk. IV, as also Bk. V of the *Bhāgavata-purāṇa*. For details, see *Bhāgavata-purāṇa*. He composed nine scores (180) of devotional lyrics, which have recently been published.

ANIRUDDHA KĀYASTHA (fl. 17th cent.). Poet, who respectfully refers to Śaṅkaradeva (q.v.) and presents himself as the grandson of Dāmodara, the elder brother of Mādhavadeva (q.v.) and the son of Rāmachandra. The poet was the minister of king Raghudeva (1584-96) of the eastern Koch Kingdom and made the metrical rendering of Bk. II of the *Bhāgavata*, which seems to be faithful but is not so popular as the one written by Śaṅkaradeva. Aniruddha also translated into lucid Assamese sections of Books IV & V of the *Bhāgavata*. "His lucid exposition of Chap. 13 containing an allegorical description of the world (*Bhavātavivarṇana*) bears testimony to his scholarship. He has fully dealt with the story of Jaḍa-Bharata describing it to the minutest detail, but reticently summarizes the latter part of the Book wherein are described the various regions and positions and movements of the planets and stars. He has completely omitted that last Chap. 26 where the horrid description of hell is narrated."—*AEAL*, *262-63*.

Aniruddha Kāyastha should not be confused with Aniruddhadeva (q.v.), who also translated Bks. IV and V of the *Bhāgavata* .

ANISUZZAMĀN. Modern poet, whose poems are influenced by recent poetic moods in Europe and Japan.

AṄKARA ĀRJYĀ. As Assamese work on Arithmetic by Kāśīnātha; its date is not known.

ANU BARUA, Mrs. Modern writer, who is known for popular books on subjects for children.

ANUP CHAKRAVARTY. Modern writer, who is noted for his modern types of dramas.

APŪRVA ŚARMĀ (1941-). Writer, who has a good number of short stories to his credit. In the story "Roga" (Disease), he creates a very sombre atmosphere of death in a village affected by floods. *Śubha Bārtā* (The Auspicious Message; 1984) is his latest collection of stories; the undertone of the stories is political.

ARABINDA NĀTH ŚARMĀ. Author of *Bandi* (1984), a novel, which is based on the life of Bahadur Shah Zafar against the backdrop of the 1857 Mutiny.

ARCHANĀ PUZĀRI. Modern poetess, who has a good number of poems to her credit. She belongs to the leftist group and is influenced by African, Latin American and Arab poets.

ARJUNA-BHAÑJANA. Drama by Mādhavadeva (1489-1596; q.v.).

For breaking down the churning pot of Yaśodā and throwing butter to the monkeys, Kṛishṇa was tied to a mortar, but when he began to move passing in between two Arjuna trees close by, and dragging with force the mortar behind him, he uprooted the trees. The cowherd boys, on hearing the sound of the fall of the trees, ran to the spot and set Kṛishṇa free. The play is based on the *Bhāgavata-purāṇa* and *Bilvamaṅgala-stotra*.

ARUṆ GOSWĀMĪ. Modern writer, who regularly contributes short stories to various periodicals. In his stories, he deals with the problems faced by contemporary man. His novel *Padadhvani* (1978) discusses the social relations of communities living in a new outlying forest village. The work appears to be a reportage, wherein Marxist approach to the social problems is suggested.

ARUṆ ŚARMĀ. Writer, who is known for his dramas: *Jinti* (1962), *Purusha* (1964), *Śrī Nibārana Bhaṭṭāchārya* (1967) and *Āhāra* (1980). His last two works mark the influence of the Theatre of the Absurd, a dramatic movement that developed in the West after the Second World War. The last scene of *Śrī Nibārana Bhaṭṭāchārya*, when Nibārana speaks before an empty hall reminds one of Ionesco's *The Chairs*. In the *Āhāra*, the corpse of the woman represents woman in all her variety in society. Woman is looked upon differently by different people and this is what is reflected through the different attitudes to life of the four young men. His novel *Ubhala Sipa* (1979) depicts the gradual disintegration of a joint family. He has also brought out a collection of radio-plays broadcast over AIR, Gauhati, since its inception in

1948. His latest published dramas are *Chiyār* (The Clamour) and the *Burañji Pāṭh* (The Lessons of History).

ASSAM BURAÑJĪ. See *Burañjīs*.

AŚVAKARṆA-YUDDHA. Kāvya by Rāma Sarasvatī (fl. 16th cent.; q.v.) forming part of his *Vanaparva* of the *Mahābhārata*.

Bhīma and Arjuna were once looking for water in a well when they saw a beautiful maiden named Hemā (Hemasundarī), who implored them to lift her above. Bhīma had misgivings in his mind, but at last out of a chivalrous spirit, they decided to rescue her. Bhīma held out one end of a bow, but he was dragged down by the maiden. Arjuna, who seized his brother for help, was also dragged down. She carried them to Pātāla where she told them her story that she was the daughter of King Ūśināra, a favourite of Śiva and Durgā. Aśvakarṇa, a powerful demon, vanquished her father and she knew that Aśvakarṇa was foredoomed to be quelled by Naranārāyaṇa; Aśvakarṇa fell at their hands and Arjuna, at Mahādeva's bidding, married Hemā.

AŚVAMEDHA-PARVA (Assamese Version). This parva of the *Mahābhārata* was composed by three poets—Gaṅgādāsa Sena, Subudhi Rāya and Bhavānidāsa, supposed to be the natives of Tripurā; Gaṅgādāsa was the son of Shashṭhivara. The subject-matter is taken from Jaimini and it contains 3,600 verses. "The book is written after the style of Nārāyaṇadeva and Durgābara (qq.v.) and some songs are interspersed between the verses."—*AEAL*, 246.

ĀTĀ, ANANTA ṬHĀKURA. See *Ananta Ṭhākura Āṭā*.

ĀTĀ, GOPĀLA. See *Gopāla Āṭā*.

ĀTĀ, ŚRĪRĀMA. See *Śrīrāma Āṭā*.

ĀTMĀRĀMA ŚARMĀ (fl. early 19th cent.). An Assamese translator of the *Old Testament* of the Bible. He was a resident of Kalibāra in Nowgong and started his translation under the auspices of the Serampore Mission in 1811. His translation is said to have been first published in 1813 and his was the first Assamese book in print. The Gauhati Mission preserves only the second edition of this Serampore *Bible*, printed in 1833.

ATUL BĀRDOLOI. Modern dramatist, who is known for his modern dramas.

ATUL BORĀ. Author of *Agyātavāsa* (1984), which is a collection of short stories.

ATUL CHANDRA BARUA (1919-). Modern writer, whose *Sāhityar Rūparekhā* (1958) is a good introduction to the study of literature in all its ramifications. He authored a highly popular work on sex. He has a large number of works to his credit, viz. *Asamīyā Sāhityat Premar Bowati Suti*, *Lokadevata Siva*, *Nabikathā*, *Madan Aru Vasanta*, *Prajāpatir Nīrbandha Sāhitya Samālochanā* and a few others.

ATUL CHANDRA HAZĀRIKĀ (1903-86). Dramatist and poet. Born in Latashil, he was Professor of Assamese in Cotton College and a Lecturer in Gauhati University. His dramas divide themselves into three classes—those based on Puranic episodes and anecdotes: *Nandadulāla* (1935), *Kurukshetra* (1936), *Rukmiṇiharaṇa* (1949), *Behulā*, *Narakāsura* (1930), *Śakuntalā*, *Niryātitā*, *Champāvati* and *Śrī Rāmachandra*; on historical events: *Banij Konwar*, Assamese version of the *Merchant of Venice*, *Kanauja Kunwārī*, based upon the feud between Pṛithvīrāja and Jayachanda on Saṁyuktā, *Chhatrapat*) *Śivājī* and *Tikendrajit*) 1950; on the extraordinary youth who attempted to drive the British out of Manipur) and on miscellaneous topics: *Marjiyānā* (based on the Alibābā and the Forty Robbers), *Mānasa Pratimā* (on the Persian Śirīn Farahāda episode), *Āhūti* (on social problems), *Raṅgamahala*, *Kalyānī and Mulā Gābharu*. His popular poems are *Pāñchajanya* and *Runuka Jhumuka*; *Kathā Kīrtana*, *Biśva Jyoti*, etc. meant for children. For children, he also wrote *Jonali Deśar Sonali Sādhu* (1981). He also edited the magazine "Milana". He authored *Mañchalekhā* (Gauhati, 1967). as well.

Atulchandra is largely responsible for liberating the Assamese stage from the Bengali domination and in this task he has many an able successor. Recipient of Padmaśrī and Sahitya Akademi award, he was a former President of Asam Sāhitya Sabhā.

ATULĀNANDA GOSWĀMĪ (1935-). Writer, who regularly contributes short stories to various periodicals. In his story "Harir Māk" (Hari's Mother), he handles the little tragedies of social life that spring from a false sense of prestige. He has attempted some interesting experiments with the modern techniques of the story. His chief story collection is *Palataka* (1984).

B

BADAN ŚARMĀ. Modern writer, whose chief dramas are: *Kavitar Janma*, *Heimantikā*, etc.

BADJAN (a pen name). Writer, who has written *Dui September* (1958), a book of travel, etc.

BAGHĀSURA-VADHA. Kāvya by Rāma Sarasvatī (fl. 16th cent.; q.v.), forming part of his *Vana-parva* of the *Mahābhārata*.

Draupadī, by her devotion, is able to secure a boon from Gaurī, that she will not be a widow; she is presented with a necklace that can even revive the dead. Once, the sage Agasti asks the Pāṇḍavas to kill the demon Baghāsura, who is born of a hermit father and demon mother. The tigerheaded demon is invincible because of a boon he has been granted by Mahādeva and Chaṇḍī and he defies all the world. There is a fierce fight in which all the Pāṇḍavas except Yudhishṭhira are killed. They are, however, brought back to life by Draupadī at the touch of the necklace. Bhīma at last overpowers the demon and kills him.

BĀHGORIA BURAÑJI. See *Burañjis*.

BĀHIRE RAṄG-CHANG BHITARE KOĀBHĀTURI (All that Glitters is Not Gold). Novel by Hemachandra Baruā (q.v.; fl. 19th cent.).

It exposes in a satirical manner the immoral practices of Gobardhana Satradhikar, a fictitious head of a religious institution who claims a fabulous origin from Kubjā, so devoted to Krishṇa. He indeed is a veiled voluptuary secretly indulging in all sorts of immoral liaisons, and even sinking so low as to seduce the wife of a low-caste disciple. As the work is a satire, here for the first time, realism and characterization find fuller depiction.

BAKULA KĀYASTHA (fl. *c.* 1434). Writer, whose *Kitābat-Mañjarī* (1434) is a versified treatise on Arithmetic, land-surveying and book-keeping. The manuscript was first printed in 1845.

BALADEVA MAHANTA (1850-96). Poet, whose language and style represent a transition from traditional to modern poetry. His poetry is free of the loaded imageries and learned allusions of his predecessors. It is the elemental simplicity of life, which is delineated in his poems. His verses are meant for children. His poetic creations with moral teachings are incorporated in *Ujupāṭha* (1884) and *Kauri aru Sial*.

BALARĀMA DVIJA (fl. latter 18th cent.). Poet, who was seventh in descent from Hari Bhāratī, a contemporary of Vaṁśī Gopāladeva (1548-1662?). His ancestors hailed from Hābuṅg, somewhere in the North-Lakhīmapura district of eastern Assam. He translated Chaps. 83-110 of the *Kṛishna-janma Khaṇḍa* of the Sanskrit *Brahmavaivarta-purāṇa* into Assamese; the translation is literal, but grasp over the language seems to be limited. The translation deals with the heavenly abode of Kṛishṇa, his descent on earth, the duties of four castes, āśramas, preceptors, householders, widows, etc. and narrates a few episodes of Kṛishṇa's life from his *upanayana* ceremony till his marriage with Rukmiṇī.

BALARĀM PHUKAN (fl. mid of 19th cent.). Poet, whose poems reflect the "Oronodoi" tradition.

BALINĀRĀYAṆA BURRAH (fl. end of 19th cent.). Poet, who was an engineer by profession. At least two of his poems, *Dāngarīyā* (The Grandee) and *Asamīyā Bābu* (An Assamese Gentleman) are notable pieces of satire in the entire anthology of humorous Assamese poems. He was editor and publisher of a journal called "Mau" (Honey; 1886).

BĀMUṆĪ KONWAR. Historical play (1929) based on an episode from the Ahom history, by Daibachandra Tālukdāra (q.v.).

On the Āhom king Taokhamthi proceeding on a military expedition against the Chutiyas, the elder queen, taking advantage of the king's absence, exiles the younger queen to a place called Hambung. The exiled queen takes refuge in a Brāhmaṇa's house where she is delivered of a prince who became celebrated as Bamuni Konwar (The Brāhmaṇa Prince). "Around this central plot based on history, a few sub-plots of an imaginary character have been deftly woven to form a skein of unparalleled beauty. Two imaginary characters, *viz.*, Rohdoi and Baromi have been etched with unique precision and bewitching loveliness."—*Barua, MAL, 64.*

BANAMĀLIDEVAR-CHARITA. Biography of Banamālideva (a disciple of Dāmodaradeva), which was written by Ramākānta towards the end of the seventeenth century.

BANGĀLA BANGĀLANĪ. See *Rudrarāma Bardoloi*.

BĀṆĪKĀNTA KĀKATI (1894-1952). Eminent literary critic and linguist, whose studies in ancient Assamese literature were pub. in instalments in the periodical "Chetanā"; these were pub. in book-form as *Purāṇi Asamīyā Sāhitya* (Old Assamese Literature; Gauhati, 1940). His *Sāhitya aru Prema* (Literature and the Theme of Love; 1950), a slim volume of essays, is a scholarly treatment of universal theme in creative literature. His evaluative writings on three major poets Raghunātha Choudhary, Ambikāgiri Rāy Choudhary and Jatindra Nāth Duwarā had a lasting influence on Assamese romantic poetry. His monumental work, *Assamese, Its Formation and Development* (1941) is the only authoritative work on Assamese language and grammar. His studies of the modern Assamese poets are on Western lines of comparative criticism. His articles on Assam Vaishṇavism, pub. in "Bijuli" (an Assamese monthly magazine) established Kākati as a dialectician of the first order. His relevant work is *Purāṇi Kāmarūpar Dharmar Dhārā* (1952). In his hands, Assamese prose style attained its maturity and became a worthy vehicle for the expression of high and abstract thought. He also ed. *Aspects of Early Assamese Literature* (Gauhati University, 1953). *Kalitajātir Itivṛitta* (1943) is an erudite sociological study of the Kalitas. For children, he wrote *Pakhilā* (Butterfly; 1951), a collection of stories, which deals with comparative mythology but in a manner that the children are fascinated by it.

BĀṆĪKĀNTA ŚARMĀ. Author of an Assamese work on the contribution of Missionaries towards Assamese language and literature (1981).

BĀP CHANDRA MAHANTA. Author of *Mahāpurusha Śaṅkaradeva* (1964), a noteworthy biography of the great saint, Śaṅkaradeva. He also authored *Nāmghosār Tatvadarśana* (1978), which is a scholarly discussion of the philosophy of *Nāmaghoshā*.

BARBARUĀ, HITEŚWARA. See *Hiteśwara Barbaruā*.

BĀRDOLOI, ATUL. See *Ātul Bārdoloi*.

BARDOLOI, DEVANĀTHA. See *Devanātha Bardoloi*.

BARDOLOI, GOPĪNĀTHA. See *Gopīnātha Bardoloi*.

BARDOLOI, HARI. See *Hari Bardoloi*.

BARDOLOI, JAGANNĀTHA. See *Jagannātha Bardoloi*.

BARDOLOI, KĪRTINĀTHA. See *Kīrtinātha Bardoloi*.

BARDOLOI, MĀDHAVA. See *Mādhava Bardoloi*.

BARDOLOI, MUKTINĀTHA. See *Muktinātha Bardoloi*.

BARDOLOI, NAVINA CHANDRA. See *Navina Chandra Bardoloi*.

BARDOLOI, NIRMALA PRABHĀ. See *Nirmala Prabhā Bardoloi*.

BARDOLOI, RAJANIKĀNTA. See *Rajanikānta Bardoloi*.

BARDOLOI, RUDRARĀMA. See *Rudrarāma Bardoloi*.

BARDOLOI, ŚARADAKĀNTA. See *Śaradakānta Bardoloi*.

BARGOHAIN, BIREN. See *Biren Bargohain*.

BARGOHAIN, HOMEN. See *Homen Bargohain*.

BARGOHAIN, KAMALĀ. See *Kamalā Bargohain*.

BARGOHAIN, NIRUPAMĀ. See *Nirupamā Bargohain*.

BARKĀKATI, HARI. See *Hari Barkākati*.

BARKĀKATI, RATNAKĀNTA. See *Ratnakānta Barkākati*.

BARKATAKI, BIREN. See *Biren Barkataki*.

BARKATAKI, BIRENDRA NĀTH. See *Birendra Nāth Barkātaki*.

BARKATAKI, MUNIN. See *Munin Barkataki*.

BARKATAKI, PADMA. See *Padma Barkataki*.

BARKATAKI, POLEN. See *Polen Barkātaki*.

BARKATAKI, SATYENDRA NATH. See *Satyendra Nāth Barkataki*.

BARKĀTHA, SUKUMĀRA. See *Sukumāra Barkātha*.

BARKOTOKI, NISHI. See *Nishi Barkotoki.*

BARMAN, ŚIVANĀTHA. See *Śivanātha Barman.*

BAROOA, JÑĀNADĀBHIRĀM. See *Jñānadābhirām Barooa.*

BAROOAH, DEVAKĀNTA. See *Devakānta Barooah.*

BARPUJARI, DULAL. See *Dulal Barpujāri.*

BARPUJĀRI, MAHENDRA. See *Mahendra Barpujāri.*

BARTHAKUR, DHĪRENDRA NATH. See *Dhīrendra Nāth Barthākur.*

BARTHĀKUR, DURGEŚVARA. See *Durgeśvara Barthākur.*

BARTHĀKUR, HIMENDRA. See *Himendra Barthākur.*

BARTHĀKURA, INDREŚVARA. See *Indreśvara Barthākura.*

BARTHĀKUR, KṚISHṆA PRASĀD. See *Kṛishṇa Prasād Barthākur.*

BARTHĀKUR, KUMUDEŚVARA. See *Kumudeśvara Barthākur.*

BARTHĀKUR, MAHENDRA. See *Mahendra Barthākur.*

BARTHĀKUR, PRAMOD. See *Pramod Barthākur.*

BARUA, AJIT MALLA. See *Ajit Malla Barua.*

BARUA, AMULYA. See *Amulya Barua.*

BARUA, ĀNANDA CHANDRA. See *Ānanda Chandra Barua.*

BARUA, ANU. See *Anu Barua, Mrs.*

BARUA, ATUL CHANDRA. See *Atul Chandra Burua.*

BARUA, B.K. See *Birinchi Kumār Barua.*

BARUA, BASANTI. See *Basanti Barua.*

BARUA, BHABEN. See *Bhaben Barua.*

BARUA, BINANDA CHANDRA. See *Binanda Chandra Barua.*

BARUA, BIRINCHI KUMĀR. See *Birinchi Kumār Barua.*

BARUA, BIREŚWAR. See *Bireśwar Barua.*

BARUA, CHANDRADHARA. See *Chandradhara Barua.*

BARUA, D.P. Modern writer, who is the author of *Kārāgārar Diary: Vīra Nārī* (The Diary in a prison: Heroic Women) which is a collection of sketches of some women with heroic and patriotic qualities in their character.

BARUA, DELIP. See *Delip Barua.*

BARUA, GAUTAMA. See *Gautama Barua.*

BARUA, GHANAKĀNTA. See *Ghanakānta Barua.*

BARUA, GUṆABHIRĀMA. See *Guṇabhirāma Barua.*

BARUA, HARAKĀNTA. See *Harakānta Barua.*

BARUA, HARAKĀNTA MAJINDAR. See *Harakānta Majindar Barau.*

BARUA, HARI PRASĀD. See *Hari Prasād Barua.*

BARUA, HEM. See *Hem Barua.*

BARUA, HEM KĀNTA. See *Hem Kānta Barua.*

BARUA, HEMA. See *Hema Barua.*

BARUA, HEMACHANDRA. See *Hemachandra Barua.*

BARUA, J.B., Mrs. Modern writer, who is known for her travelogue: *Ākāśapathedi Bideśaloi*.

BARUĀ, JADURĀM. See *Jadurām Baruā*.

BARUA, JÑĀNADABHIRĀM. See *Jñānadabhirām Barua*.

BARUA, KALIRĀMA. See *Kalirāma Barua*.

BARUA, KANAK LĀL. See *Kanak Lāl Barua*.

BARUA, KAÑCHAN. See *Kañchan Barua*.

BARUA, KARUNA. See *Karuna Barua*.

BARUA, KUMUDA CHANDRA. See *Kumuda Chandra Barua*.

BARUA, LAKSHMIRĀMA. See *Lakshmirāma Barua*.

BARUA, NABIN. See *Nabin Barua*.

BARUA, NAGENDRA NĀTH. See *Nagendra Nāth Barua*.

BARUA, NALINI. See *Nalini Barua*.

BARUA, NAVAKĀNTA. See *Navakānta Barua*.

BARUA, NĪLAKUMUD. See *Nīlakumud Barua*.

BARUA, PARESH MALLA. See *Paresh Malla Barua*.

BARUA, PĀRVATĪ PRASĀDA. See *Pārvatī Prasāda Barua*.

BARUA, PRAFULLA KUMĀR. See *Prafulla Kumār Barua*.

BARUA, PRĪTI. See *Prīti Barua*.

BARUA, R.K. Author of *Vijñānar Sādhu* (1943), a work on science. He translated John Bojer's *The Great Hunger* into Assamese.

BARUA, ROHIṆIKĀNTA. See *Rohiṇikānta Barua*.

BARUA, SATYA PRASĀD. See *Satya Prasād Barua*.

BARUA, TARULATĀ DUTTA. See *Tarulatā Dutta Barua*.

BARUA, TARUṆA. See *Taruṇa Barua*.

BARUA, UMĀ See *Umā Barua*.

BARUA, UTTAM. See *Uttam Barua*.

BARUAH, H. Author of *Āsamīyā Vyākaraṇa* (Gauhati, 1951).

BARUAH, MṚIDUSMITA. See *Mṛidusmita Baruah*.

BARUAH, ROBIN. See *Robin Baruah*.

BARUĀNI, TRAILOKEŚVARĪ DEVĪ. See *Trailokeśvarī Devī Baruāni*.

BARUYANI, DHARMEŚVARĪ DEVĪ. See *Dharmeśvarī Devī Baruyani*.

BASANTA ŚAIKIĀ. Author of *Mrigatrishṇā* (Mirage; 1973) and *Mānava aru Dānava*, two plays influenced by the Theatre of the Absurd in the West.

BASANTI BARUA. Author of *Gharchirikar Kandan* (The Cries of a Swallow; 1980), which is a collection of short stories, revealing aspects of human character and the writer's awareness of certain socio-economic problems.

BASU, JOGIRĀJ. See *Jogirāj Basu*.

BEENA BARUA. See *Birinchi Kumār Barua*.

BEHULĀ-LAKHINDĀRA. See *Manasā Songs*.

BELIMĀRA (Sunset). Historical play by Lakshmīnātha Bezbarua (q. v.), written in 1915.

Depicting the decline of Āhom Imperialism as a result of three successive invasions of Assam, it portrays the decadence of the Āhom court that led to the loss of Assamese independence. As in the case of his other plays, Bezbarua has brought comic episodes also in this creation; the episodes of Oreshanath and Pijoli Maju Aideo on the one hand and that of Dhanasiri and Bakatiyal Majukheliya Barua on the other serve this purpose in the midst of political turmoil.

BELIMĀRAR BURAÑJĪ. See *Burañjīs.*

BENU CHIRING. Modern poet, who has a good number of poems to his credit.

BENUDHARA RĀJAKHOVĀ, RĀI SĀHIB (1872-1955). Writer, who was born at Khowāng, near Dibrugarh. Educated at Calcutta, he was admitted to the Assam Civil Service whence he retired in 1931. His works in his student life include: *Nītipātha* (Moral Lessons; 1899), *Sāhitya Prabeśa* (Entrance to Literature), *Pañcha Kavitā* (1895), *Larā Puthi* (Children's Primers), *Daśa-Gīta* (Ten Songs; 1899), *Saru Larār Gāna* (Songs for little children), *Chandra-Sambhava Kāvya* (a Kavya) and *Seutī-Kirāṇa* (drama influenced by *Othello*; 1894), the character of Seuti, modelled on Desdemona. In collaboration with Padmanātha Barua, he published some stray verses, entitled "*Dekā-Gābharū* (Young man and woman). This work invited hostile criticism from writers including Lakshmīnātha Bezbarua and this led to the appearance of another Assamese magazine, *Bijuli*, which Rājakhowā edited. He also edited the *Ādi Kāṇḍa Rāmāyaṇa*, published by Gaṇeśarāma Āgarwālā.

Works of his later life include *Asamiyā Bhāi* (Songs; 1901), *Duryodhanara Urubhaṅga* (a mythological drama on the breaking of thighs of Duryodhana; 1903), *Bānhī* (*The Flute*; poems; 1906), *Daksha Yajña* (another mythological drama: 1908), *Lakhimi Tirotā* (The auspicious wife; a prose work), *Bihu* (another prose work on the Bihu festival), *Darbāra* (on the Durbār in Delhi of George V; 1912), *Kali Yuga* (a satire written in collaboration with Durgāprasāda Majindara Baruwa). His other plays are: *Kuri Śatikār Sabhyatā* (a farce on the civilization of the twentieth century), *Tini Ghaiṇī* (Three Wives), *Aśikshitā Ghaiṇī* (The Uneducated Wife), *Topanir Pariṇāma* (Consequences of Sleep), *Chorar-Sṛishṭi* (The Thief's Invention; a lighter comedy, patterned after Shakespeare's *Comedy of Errors*), *Yamapurī* (The abode of the God of Death), etc. His latest poetical works include *Dehara Pralaya* (Deluge of the Body), *Jīvana Sandhiyā* (The Evening of Life), *Sipurir Batari* (The Message of the Other World), *Punarutthāna* (Resurrection), etc. *Mahāsati Jayamatī* gives a graphic picture of the sufferings of Jayamati in the form of ballads.

His monumental work, however, is *Asamīyā Khaṇḍa Bākya Kosh* (Dictionary of Assamese Phrases and Idioms), explained in Assamese and English. His English works include *Brochure on the Assamese Language* (1898), *Assamese Demonology* (1905), *Notes on the Sylheti Dialect* (1913), *Short Accounts of Assam* (1915), *Historical Sketches of Assam* (1917), English rendering of Śaṅkaradeva's *Vipra Dāmodara* (1918), translation of Mādhavadeva's *Holi Nama-Ghosha* (1919), *Some Popular Superstitions of Assam* (1920), English rendering of *Śrīdhara Kandali's Kāṇkhovā* (Ear-Eater), and English rendering of Śankaradeva's famous work *Guṇamālā* (1924). His autobiography *Mor Jīvan Dapoṇ* (1969) was pub. posthumously.

"As a writer, he is almost as voluminous as Lakshmīnātha Bezbaruwa even if he is not as popular as the latter. Benudhara's defect, if any, seems to be that in his zeal to be strictly national and original, he often lives more in Assam of by-gone days than in the living present both in regard to his matter and his language and style."—*Neog*, *MAL*, 216.

BENUDHARA ŚARMĀ (1894-1982). Writer, who was born at Charing, Sibsagar. His chief works are: *Gaṅgā Govinda Phukan* (1948), *Manirāma Devan* (1950; a statesman and the first martyr of Assam's freedom struggle, who was hanged by the British in 1857) (biographies), *Dūrabīna* (essays; 1951) and Dr. J.P. Wade's *Account of Assam History* (ed.). In his biographies and essays, the author has exhibited his historical sense and fondness for original sources of information. He was an authority on the modern history of Assam, as revealed by his works: *Saṭāvan Sāl* (The Year 1857; 1927) and the *Congressar Kāchiyali Radat* (A Glimpse of the Congress Movement in Assam; 1959). His *Arghyāvalī* (1967) is a collection of biographical essays. A special mark of his style of writing history is his inimitable mastery over Assamese idiom, which makes his historical works of literary art as well. For children, he wrote *Rāṅgapatā* (1949), a collection of stories, in chaste prose.

BENU MISHRA. See *Birendranātha Dutta*.

BEZBARUA, DEVENDRA NĀTH. See *Devendra Nāth Bezbarua*.

BEZBARUA, LAKSHMĪNĀTHA. See *Lakshmīnātha Bezbarua.*

BEZBARUA, NĀRĀYAṆA. See *Nārāyaṇa Bezbarua*.

BEZBARUA, ŚRĪ RĀMA. See *Śrī Rāma Bezbarua.*

BEZBARUAH, DHIREN. See *Dhiren Bezbaruah.*

BHABĀNANDA DUTTA (1919-59). Poet, who has a good number of poems to his credit. He has also written a survey of Assamese poetry, under the title *Asamīyā Kavitar Kāhini* (The Story of Assamese Poetry: 1957). His *Dṛishṭi aru Darśana* (Philosophy and Insight; 1959) discusses philosophy and creative literature. He was influenced by Rabindra Nāth Tagore, but his earlier recognition of Marxist approach was never totally disregarded.

BHABĀNANDA RĀJKHOWA (fl. early 20th cent.). Poet, who has a number of romantic poems to his credit.

BHABANĀTHA HAZĀRIKĀ (fl. 1930-50). Poet, who has a number of poems to his credit, all written in romantic strain.

BHABAPRASĀDA RĀJKHOWA (fl. early 20th cent.). Poet, who has published poems in a romantic strain.

BHABEN BARUA (1941-). Poet, whose power of condensation is remarkable. He has a number of poems to his credit. As a critic, his articles have been pub. in "*Asamīyā*", a periodical now defunct and in the literary anthology entitled *Soṅglap* (Dialogue). He has stressed the inwardness of the creative process, the integrity and wholeness of the literary experience. His collection of poems *Sonali Jahaj* (The Golden Ship, 1979) has won the Sahitya Akademi award.

BHABEN THĀKURIA. Modern writer, who is known for his drama *Mahāvīra Karṇa*.

BHABENDRA NĀTH ŚAIKIĀ (1932-). Writer, who is known for short story collections: *Praharī* (Sentinel; 1963), *Gahbar* (Cave; 1969), *Bṛindāvana*, *Sendūr* (Vermilion; 1970) and *Taranga* (1979). His chief stories are "Praharī", "Gaṅgā Snān", "Sendur", "Satkār", and "Lāj Lāge". In his stories, he is a keen observer of folk and rural situations. He has also dramas to his credit. He started as a regionalist but later concentrated on general human problems. He is the editor of "Prantika", a literary magazine.

BHADRA, ŚĪLA. See *Śīlabhadra.*

BHADRA BORA. Modern writer, who was a regular contributor to "*Natun Asamīyā*". His collections of literary essays are *Ardhaṅg Tyajati* (1957) and *Madhurena* (1961).

BHADRACHARU DĀSA (fl. *c.* 17th cent.). Author of a mediaeval hagiography: *Ananta-deva-charita.*

BHAGAGIRI RAY CHAUDHARY. Modern poet, who has published a good number of poems. He is the son of Ambikagiri Raichaudhary and has written some literary essays also.

BHĀGAVATA MIŚRA (fl. early 17th cent.). Poet, who introduced himself as a disciple of Dāmodaradeva and used to recite and explain the *Bhāgavata-purāṇa* in the Govindapura Satra of Bhagavānadeva, another prominent disciple of Dāmodaradeva. He rendered into Assamese verse the *Vishṇu-purāṇa* as also *Satvata Tantra.* "In the introduction of the printed *Sātvata Tantra* edited by S.C. Goswami, Bhāgavata Miśra's real name is given out as Raghunātha Miśra and he is described as the brother of Govinda Miśra, the celebrated translator of the *Gītā* into metrical Assamese. But Govinda Miśra and his family belonged to Harideva's sub-sect and not to Dāmodara's sect. This inconsistency has not been explained away in the above introduction by the learned writer of the introduction."—*AEAL, 284.*

BHĀGAVATA-RATNA. See *Vishṇu Bhāratī.*

BHĀGAVATA-SŪTRA. See *Bhāgavatā-chārya.*

BHĀGAVATĀCHĀRYA (fl. early 17th cent.). Poet, who was son of Hari Miśra. A disciple of Harideva, he was the founder of the Haridevi sub-sect of Assamese Vaishṇavism. He was the author of the *Kathā-Sūtra* on *Bhāgavata-sūtra*, containing a comprehensive index in verse of the whole of the *Bhāgavata-purāṇa*. The work "summarizes briefly all the twelve Books and states briefly all the different topics explaining here and there the important and difficult passages and writing notes on such words as are considered to be difficult."—*AEAL, 280.*

In the closing lines of his work, he mentions two other works, viz., *Sātvata Tantra* and *Gītāsāra*, composed by him.

BHAGAVATĪ, BEJOYACHANDRA. See *Bijoyachandra Bhagavatī.*

BHAGAVATĪ, BIJOY CHANDRA. See *Bijoy Chandra Bhagavatī.*

BHAGAVATI, RĀDHIKĀ MOHAN. See *Rādhikā Mohan Bhagavati.*

BHAIRAV KHATANIAR (fl. 20th cent.). Poet, who is known for his *Manimuni Sak.*

BHAKTI PRADĪPA. A verse work by Śaṅkaradeva (q.v.), in which is emphasized *Śravaṇa* and *Kīrtana* i.e., listening and chanting of God's names. Śaṅkaradeva preached the *Ekaśaraṇīyā-dharma.* i.e., the religion of supreme surrender to the One; in it the worship of other gods and goddesses is strictly prohibited. This has been made clear by Kṛishṇa to Arjuna in the book. Though the work is said to have been compiled from the *Garuḍa-purāṇa*, in fact its contents are similar to those in Bk. XI of the *Bhāgavata.*

BHAKTI-RATNĀVALĪ (Assamese Version). A metrical translation in Assamese by Mādhavadeva (q.v.) of the Sanskrit original of that name (the original was composed by Vishṇupuri Sannyāsī, who himself wrote a commentary on it by the name *Kāntimālā*). In Assamese the *Bhakti-ratnāvali* is known as *Ratnāvali*; it is completed in 12 Chaps. and in each chapter a different aspect of the Bhakti cult has been philosophically treated in detail. In translating the work, Mādhava fully utilised the commentary *Kāntimālā*. The fundamental teachings of *Ratnāvalī* are: (1) Ekaśaraṇa, i.e., surrendering oneself to One and One alone, the Supreme Vishṇu; (2) the devotion of a selfless servant; (3) Śravaṇa and Kīrtana as the chief means of true bhakti; and (4) Satsanga as an important factor of bhakti. *Ratnāvalī* was once regarded as the most difficult book because of the abstract nature of the verses. The work is regarded as one of the four sacred books of the Mahāpurushīyā sect.

BHĀNUMATĪ. Novel by Padmanātha Gohain Barua (q.v.), published in 1890.

Bhānumatī belonging to an aristocratic family falls in love with the young and debonair Chāruchandra Gohain. Her father, however, decides to give her in marriage to the Ahom king, an idea spurned by her. One day, a little before the wedding, she disappears from her father's house, which enrages the king and he sentences Chāruchandra to death. After many trials and tribulations, Bhānumatī returns, but only to learn her lover's death, at which she turns crazy. Placed against the historical setting, the novel illustrates how the course of love never runs smooth.

BHARADVAJA, PAŚUPATI. See *Paśupati Bharadvaja*.

BHARĀLI, ANIMĀ. See *Animā Bharāli*.

BHARĀLI, DEVĀNANDA. See *Devānanda Bharāli*.

BHARALI, DIVYA PROVA. See *Divya Prova Bharali*.

BHARALI, SAILEN. See *Sailen Bharali*.

BHARATACHANDRA DĀSA. Modern writer, whose chief work is *Ābhimanyu-badha*, a mythological drama.

BHĀRATĪ, VISHṆU. See *Vishṇu Bhārati*.

BHAṬṬA, BIRENDRA KUMĀR. See *Birendra Kumār Bhaṭṭa*.

BHAṬṬA, DHARMADEVA. See *Dharmadeva Bhaṭṭa*.

BHAṬṬA, HARIŚCHANDRA. See *Hariśchandra Bhaṭṭa*.

BHAṬṬA, NALINI. See *Nalini Bhaṭṭa*.

BHAṬṬA, PRAMOD. See *Pramod Bhaṭṭa*.

BHAṬṬA, TARINI. See *Tarini Bhaṭṭa*.

BHAṬṬĀCHĀRJEE, BIRINCHI. See *Birinchi Bhaṭṭāchārjee*.

BHAṬṬĀCHĀRYA, BIRENDRA KUMĀR. See *Birendra Kumār Bhaṭṭāchārya*.

BHAṬṬĀCHĀRYA, CHAKREŚWAR. See *Chakreśwar Bhaṭṭāchārya*.

BHAṬṬĀCHĀRYA, DEVENDRA NĀTH. See *Devendra Nāth Bhaṭṭāchārya*.

BHAṬṬĀCHĀRYA, H. (1910-). Author of *Asamīyā Nātya Sāhityar Jilingani* (Gauhati, 1968) and *The Origin and Development of Assamese Drama and the Stage* (Gauhati, 1965). He is the author of several one-act plays published in three small volumes. Though these plays did not find favour with the stage, yet they are not totally devoid of dramatic qualities.

BHATTĀCHĀRYA, HIREN. See *Hiren Bhaṭṭāchārya*.

BHATTĀCHĀRYYA, KAMALĀKĀNTA. See *Kamalākānta Bhaṭṭāchāryya*.

BHATTĀCHĀRYA, KAMALĀNANDA. See *Kamalānanda Bhaṭṭāchārya.*

BHATTĀCHĀRYA, KAVIŚEKHARA. See *Kaviśekhara Bhaṭṭāchārya.*

BHATTĀCHĀRYA, NALINIDHAR. See *Nalinidhar Bhaṭṭāchārya.*

BHATTĀCHĀRYYA, SĀRVABHAUMA. See *Sārvabhauma Bhaṭṭāchārya.*

BHATTĀCHARYYA, ŚISHTA. See *Śishṭa Bhaṭṭāchāryya.*

BHATTACHARYA, SNEHA. See *Sneha Bhaṭṭōchārya.*

BHATTACHARYA, TRAILOKYA. See *Trailokya Bhaṭṭāchārya.*

BHATTACHARYA, VAIKUNTHA KAVIRATNA BHAGAVATA. See *Bhaṭṭadeva.*

BHATTACHARYYA, VIDYACHANDRA. See *Vidyāchandra Bhaṭṭāchāryya.*

BHATTADEVA (*c.* 1558-1638). Prose writer, whose real name was Vaikunṭha Kaviratna Bhāgavata Bhaṭṭāchārya. Born in Bheragaon in Barpēṭa, his *guru* was Dāmodaradeva, the founder of the Dāmodari sub-sect of Assamese Vaishnavism. Bhaṭṭadeva was an erudite Sanskrit scholar and composed a Sanskrit work called the *Bhakti-viveka* on the doctrines of Bhakti, besides a few other works in Assamese prose and poetry. Prose translations of *Bhāgavata-purāṇa* (1593-97), *Gītā-Bhakti* and *Sātavata Tantra* were made by him at the instance of his *guru*. His *Kathā-sūtra*, a work in prose is still in manuscript form. Bhaṭṭadeva wrote the *Kathā Gītā* in lucid prose mainly on the basis of the commentary of Śrīdhara Svāmī. As the *Kathā Bhāgavata* has been composed by one single writer, its treatment is more systematic; Bhaṭṭadeva has not omitted any chapter, while many chapters have been left out in the metrical translations of the *Bhāgavata*. He has followed a summary process of translation by avoiding lengthy details, focussing only on the principal matters.

Though the prose employed by Bhaṭṭadeva is an artificial literary language, being a blending of the spoken and Sanskrit words (*tatsamas*), yet he tried his best to make his sentences simple in construction avoiding complex or compound sentences as far as possible. He may, therefore, aptly be called the Father of Assamese religious prose. The prose style which he evolved came to be looked upon as a kind of devotional dialect (*bhaktīya bhāshā*) and even now the religious heads of monasteries employ this style in ceremonial and formal addresses to their disciples. He also translated Vishnupuri's *Bhakti-Ratanāvali* into Assamese prose which has recently come out in print.

BHAVĀNANDA DATTA (1929-59). Author of *Asamīyā Kavitār Kāhini* (Gauhati, 1969), which is a story of Assamese poetry. His prose work is *Rabindra Prativa* (1961). A man of brilliant intellect, he died young.

BHAVĀNANDA MIŚRA (fl. mid 17th cent.). Poet, who was a son of Śivānanda. In his *Govinda-charita*, the poet refers to the patronage of Chandranārāyaṇa, king of Darraṅga (1643-60). He also composed a version of the *Harivaṁśa*, predominated by the Rādhā-motiff; the Bengali recension of this work was published recently under the auspices of Dacca University. The language of this work bears the stamp of the dialect of the westernmost districts of Assam.

BHAVĀNIDĀSA. See *Aśvamedha-parva (Assamese Version).*

BHĪMACHARITA. *Kāvya* by Rāma Sarasvatī (fl. 16th cent.; q.v.), which is by far the most widely known and popular of the poet's works.

The story is based on the *Ādiparva* of the *Mahābhārata* and treats of the killing of the demon Bakāsura but attached to this is Bhima's charming career. "*Bhīmacharita* is of special interest. Nowhere else possibly in our literature has the popular figure of Bhīma been more picturesquely drawn—a big, tall, lumbering person carrying his usual weapon the club, exhibiting prowess and a keen guluttonous appetite. In this book in which Bhīma is pictured as having been employed by Siva to tend his bull, Siva's life is presented in a humorous manner. Siva is portrayed as an ordinary cultivator who is addicted to *gāñjā*. To this pleasant picture here drawn, the book owes its enormous popularity. Beyond this, however, the book has another merit; it paints simply clearly the peasant life and domestic scenes of old Assamese society. For its immense exaggerations in character-painting and hyperbolic narration, *Bhīmacharita* may be styled a burlesque in Assamese."—*Barua. HAL.*

BHOJANA-VIHĀRA. Drama by Mādhavadeva (1489-1596; q.v.).

Krishṇa and other cowherd boys are taking their breakfast in the meadows of Vrindāvana when their cattle stray away. Krishṇa alone goes in search of them but unable to find them returns to the spot and discovers that other cowherd boys are also missing. He bewails their loss and concludes that Brahmā has hidden the boys with their cattle. The drama abruptly ends here.

BHOLĀNĀTHA DĀSA (1858-1929). Poet, who was the only son of Bāpirāma and Padmāvati of the well-known Bakhar Barā family. Born at Nowgong, he was appointed a District Surveyor there. Holding various posts, he became an Assistant Settlement Officer and performed the re-survey and re-settlement work of Gauhati. He retired in 1912.

He published the *Kavitā Mālā* (Vols. I & II; a collection of poems) in 1882-83, while his *Chintā-tarangiṇī* (Waves of Thought; 1884) contains some high and noble lyrics. He also composed the *Sītā-haraṇa-kāvya* (1888), the first Assamese epic in blank verse, which is based on the *Rāmāyaṇa* story and reveals wide influence of the Bengali poet, Michael Madhusūdan Dutt. Bholānātha's "diction was an uneven mixture of Sanskrit words and compounds, together with mediaeval inflexions of Assamese words, and hence it lacked chastity and felicity. The poet has at places shown eloquence and verve which make up for the defective diction. Occasionally there are also a few memorable observations."—*Barua, MAL, 11-12.*

BHUBAN MOHAN DAS. Modern writer, who has made a few valuable contributions on anthropological studies. His works: *Mānavar Ādikathā* and *Vivartanar Pathat Mānav* (1960) are studies of primitive stages of civilization. He also wrote for children: *Ādimjugar Ādim Kathā* (Primitive Life).

BHUBAN MOHAN MAHANTA. Author of *Janani* (1979), a novel on the background of 1942 Quit India Movement. He has also written a number of stories.

BHŪPENDRA BHATTACHARYA. Author of *Chorus* (1985), a collection of short stories on the complex pictures of slum and rural life.

BHUPEN ŚARMĀ. Modern writer, who regularly contributes short stories to various periodicals.

BHUPENDRA NATH HAZARIKA. Modern

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poet, who is noted for his songs and simple rhythmic prose; his several collections of songs including *Jilikāb Luitāre Pār* are anthologies of his own songs. His songs depict the common man's sufferings of the ordinary railway workers, the stone-breakers, the palanquin-bearers, fishermen and tea-garden labourers. Bhupen is thus the organ-voice of plain humanity; he has wrought not only renovations in the form and content of Assamese songs but has entirely broken away from the classical style of music and tunes. His *Bhupen māmār A-Ā-ka kha* (1975) is a collection of his original nursery songs.

BHŪSHAṆA DVIJA (fl. early 17th century). Writer, whose play: *Ajāmila Upākhyāna* is based on the story of Ajāmila of the *Bhāgavata Purāṇa*. He composed also *Śrī Śaṅkaradeva*, a biography of Śaṅkaradeva.

BAUVANEŚVARA VACHASPATI MIŚRA (fl. 1706-8). Poet, who rendered into Assamese the whole of the Sanskrit *Bṛihannāradīya-purāṇa*. Though the poet has called his work as *Nāradī-purāṇa*, it is really the translation of the *Bṛihannāradīya*, which consists of 40 Chaps.; the *Nāradīya* contains 125 chapters. The translation was done under the patronage of a Kachāri queen Chandraprabhā, whose husband Tāmradhvaja ruled in Khāsapura (1706-8). The work was completed during the reign of Suradpanārāyaṇa, who ruled at Khāsapura from 1708 to 1721.

BHUYAN, GOVINDARĀMA. See *Govindarāma Bhuyan*.

BHUYAN, KṚISHṆA. See *Kṛishṇa Bhuyan*.

BHUYAN, NAKUL CHANDRA. See *Nakul Chandra Bhuyan*.

BHUYAN, PRAFULLA. See *Prafulla Bhuyan*.

BHUYAN, SŪRYA KUMĀR. See *Sūrya Kumār Bhuyan*.

BHUYAN, VIDYUT VIKĀS. See *Delip Tālukdār*.

BIJAN LĀL CHAUDHARĪ. Author of *Spandita Muhurta* (The Vibrant Moment; 1981), a drama. He is a modern poet.

BIJOYACHANDRA BHAGAWATI (1905-). Writer, who is noted for his works: *Gāndhivāda* (1948; on Gandhian philosophy) and *Samikha* (1961; on an international subject). *Jijñāsā* is a collection of thought-provoking articles.

BINA BARUA. See *Birinchi Kumār Barua*.

BINANDA CHANDRA BARUA (1901-). Poet, who was born at Teok, Jorhāt. He composed powerful patriotic verses mainly in the line of the Bengali revolutionary poet, Nazrul Islām. His two collections *Śaṅkhadhvani* (The Clarion Call; 1925) and the *Pratidhvani* (The Echo; 1940) mainly treat of the glorious past of Assam (especially the Ahom rule), as contrasted with her unhappy present, though there is no despairing strain in his poetry, for the poet wants revitalising of the Assamese language, culture, literature, industry and everything. In such poems as the "Rangamuvā", "Raṅgapura", "Gargaon", "Brahmaputra", "Śmaśān", against a dramatic background and in dramatic monologue, he treats historical places and personages in an inspiring manner. He has published some story-books as *Rājasthānar Sādhu* and *Nara-Nārāyaṇa*. He adapted a few English anecdotes into Assamese, one such adaptation being the Agiathutir Vīra" (The Hero of Agiathuti). "Inspiring patriotism, sonority of rhyme, raciness of phrases and homely imagery make his poems happy reading." *Barua, HAL, 131*. He also authored some dramas, e.g., *Śaraighāt*.

BINOD ŚARMĀ. Author of *Udbhat Chintā aru Naṭ* (1980), which deals with the concept of the "absurd" theatre. His short story collection is *Maram* (Affection; 1981), while *Nangal* (The Plough) is his drama.

BINOY KUMĀR TAMULI. Modern writer, who is known for his science works for children, e.g., *Mahākāsa Abhiyāna* (Space Expedition), *Visha-rahasya*, etc.

BIPLAVA. Drama by Daibachandra Talukdāra (q.v.).

It describes a tenants' rising against a tyrannical Zamindār. The leader of the insurgence is Pārvatī, the daughter of the poet Chandramohana; later on she is joined by Bipina, the Zamindar's own son. Ultimately, the Zamindar submits and the drama ends in accord and with the marriage of the hero and the heroine. "The play shows some power of invention although characterisation is weak. There are several inspiring patriotic songs in the play holding up the picture of a socialistic pattern of society."—*Barua MAL, 63*.

BIPRA, KABIRĀJA. See *Kabirāja Bipra*.

BIPUL KHATANIYAR. Author of *Khojar Śabda* (The Sounds of Footsteps; 1980), which is a collection of eight short stories dealing with the exploitation of the weaker sections in the society.

BIREN BARGOHAIN. Modern poet, who has a number of poems to his credit.

BIREN BARKATAKI (1926-). Modern poet, who has a number of poems to his credit. He seeks to express his humanist love of the earth in prose rhythms without any "commitment". His novel *Bharalir Pare Pare* (Along the Banks of the Bharali; 1981) deals with the life of villagers living on the banks of the river Bharali.

BIRENDRA KUMĀR BHATTA. Author of *Karmavīra Chandra Nāth Śarmā* (1984), a biography.

BIRENDRA KUMĀR BHATTĀCHĀRYA (1924-). Poet and novelist, who teaches journalism at Gauhati University. He is Vice-President, Sahitya Akademi since 1983. His chief poem is *Bishṇu Rava atia Kiman Rati*; his poetry is a pungent criticism of the present-day social order. He became an Assistant Editor in a literary monthly, "Banhi"; later he was editor of "Janata" (1947-50), "Rāmadhenu" (1953-56) and "Navayuga" (1963-67). His chief novels dealing mainly with political and social problems are: *Rājapathe Ringiyāi* (The Call of the Highway; 1957; depicting the life of a young revolutionary, who wants to set right the wrongs of society), *Ai* (Mother; a story of a poor Brahmin widow), *Iyaruingam* (People's Raj; 1960; on the life of Tangkhul Nagas, which won him the Sahitya Akademi award), *Śataghnī* (The Multi-pronged Weapon; 1965), *Pratipadā* (The New Moon; 1970), *Kabar Aru Phūl* (Sepulchre and Flowers; 1972), *Rangā Megha* (1976), *Pakhi Ghorā* (The Winged Horse; 1980) and *Kālar Humaniyah* (1982). The 1979 Jñānapīth Award has been won by Bhaṭṭāchārya on his novel, *Mrityuñjaya* (The Conquerer of Death; 1966), which is based on "Quit India" Movement; the novel narrates vividly the heroic guerilla activities of the Indian revolutionaries, who rose to sabotage the war preparations of the Allied powers in Assam and on the Burma front. His novels are portrayals of character in uncommon situations such as the Naga movement for Independence under Phizo, the Indian national movement under the War conditions in 1942, the Chinese aggression in 1962, the struggle for independence in Bangladesh in 1971, and the total strike of the employees of the Assam Oil Company in Digboi. His novels are more concerned with men as a group or community, having a common ideal of motivation.

He has written short stories as well. He has pub. his short stories in *Sangya* (1978). His important stories are : "Kolong Ājio Boi" (And Kolong Still Flows), "Sāthar" (Riddle), "Sermon on the Mount", "Miyān Mansūr", "Mākanar Gosāī" (God of Mākan), etc. His stories generally have a cathartic effect. He invariably treats of his themes on a larger canvas.

A creative literary journalist, he gave a new direction to Assamese poetry and fiction. He tr. Rabindra Nath Tagore's short stories, which gave him a high place of honour in the literary world. His prose works are: *Śri-Aurobindo* (a biography), "A Survey of Assamese Culture" (1826-1976; in Assamese), *Humour and Satire in Assamese Literature* (1982) and "A Peep into the Assamese Culture of Last 150 Years" (in Assamese; 1978).

BIRENDRA NĀTH BARKĀTAKI. Writer, who is noted for his literary critcism, short stories and a biographical work, *Khojate Milau Khoja* (1956). He has also composed poems.

BIRENDRA NĀTH DUTTA. Compiler of the nursery rhymes in a book entitled *Amatar Mat* (The Voice of the Inarticulate; 1976). He was associated in this venture with Benu Mishra. Dutta also wrote an article on Jyotiprasada's Music. He is a musician and folk-lorist. He has written several critical essays on the folk-culture of Assam.

BIREŚWAR BARUA. Poet, who has half-a-dozen of poetical collections to his credit. His collections include *Sarai*, *Samuk aru Nakhyatra* (Birds, Snail and Stars; 1984), *Nirjan Nabik* (The Lonely Sailor) and a few others. The collections bear eloquent testimony to his penetrating vision and poignant sensibilities. He is a literary critic also. He has written short stories and a novel (*Manjetukar Pat*). Barua is a senior official in the Government of Assam.

BIRINCHI BHATTĀCHĀRJEE. Poet, whose *Deologa Ghura* (The Possessed Horse; 1985) contains patriotic poems.

BIRINCHI KUMĀR BARUA (1910-64). Writer, who was born in Nowgong. He also wrote under the names of "Bina Barua", "Rasnā Barua" and "Kalpanā Barua". He was Dean, Faculty of Arts, Gauhati University. He chief works are: *Jīvanara Bāṭat* (On the Path of Life; 1945; an important novel, centred on the rural and semi-urban life of Assam; q.v.), *Seujī Pātar Kāhani* (The Story of Green Leaves; 1959; another novel portraying the life and society of tea-garden labourers with sympathy), *Paṭa-parivartana* (mostly on first college girls; 1948), *Āghonī Bāi* (on rural life; both short story collections), *Abelār Nāṭa* (Drama of Half-day; 1955; about the conflict of ideals; a drama), *Kāvya aru Abhivyañjanā* (criticism; 1941), *Asamīya Kathā Sāhitya* (1950), *Asamīya Bhāshā aru Saṁskṛiti* (Assamese Language and Culture; 1957), *Loka Saṁskṛiti* (Folk Culture) and in English: *Assamese Literature* (1944), *A Cultural History of Assam* (1951), *Studies in Early Assamese Literature* (1953), *Modern Assamese Literature* (1957) and *A History of Assamese Literature* (Sahitya Akademi, New Delhi, 1964). He ed. the *Asamīyā Ankīyā Nāṭa* (1940), *Mahāmoha Kāvya* and *Śrī Rāma Aṭā aru Rāmanandar Gīta*; his *Professor Baruar Chīṭhi* is a travelogue. He ed. *Aruṇodayar Dalphāt* (1965).

BIRIṆCHI KUMĀR MEDHI. Author of

Abhinandita Abashad and *Ākāśa Jīvana* (both 1984), which are collections of short stories.

BISAY BISWAS (fl. early 20th cent.). Writer, who is noted for writing poems for children.

BISHṆU PRASĀDA GOSWĀMĪ (fl. early 20th cent.). Author of *Śaṅkaradeva*.

BISHṆU PRASĀDA HAZARIKA. Author of *Hili Bili Prithibi* (The Hilibily World; 1985), a travelogue-cum-commentary on his notes as a student in America.

BISWA NĀRĀYAṆA ŚĀSTRĪ (1920-). Writer, who is known for his literary and cultural contributions. He is a Sanskrit scholar and has written a literary biography of Lakshminath Buzbarua. *Nair Sādhu* and *Sāgarika*, are meant for children. See *Pratāp Chandra Choudhuri*.

BISWAS, BISAY. See *Bisay Biswas*.

BISWĀS, HEMANGO. See *Hemango Biswās*.

BORA, ATUL. See *Atul Borā*.

BORA, BHADRA. See *Bhadra Bora*.

BORA, DHANI. See *Dhani Bora*.

BORA, DHANAI. See *Dhanai Bora*.

BORA, DHRUVAJYOTI. See *Dhruvajyoti Borā*.

BORA, DIMBEŚWAR. See *Dimbeśwar Borā*.

BORĀ, LAKSHMĪ NANDAN. See *Lakshmī Nandan Bora*.

BORA, LALIT. See *Lalit Bora*.

BORĀ, LAMBODAR. See *Lambodar Borā*.

BORA, MAHENDRA. See *Mahendra Bora*.

BORA, MAHICHANDRA. See *Mahichandra Bora*.

BORA, MAHIMA CHANDRA. See *Mahima Chandra Bora*.

BORA, MALIN. See *Malin Bora*.

BORA, PRABHĀT. See *Prabhāt Bora*.

BORA, PRAFULLA. See *Prafulla Bora*.

BORA, RABINDRA. See *Rabindra Bora*.

BORA, RAVINDRA. See *Rabindra Bora*.

BORA, SURJYA. See *Surjya Bora*.

BORA, SWARṆA. See *Swarṇa Bora*.

BORAH, LAKHIDHAR. See *Lakhidhar Borah*.

BORAH, SATYANĀTHA. See *Satyanātha Borah*.

BORPUJĀRI, JADU. See *Jadu Borpujāri*.

BRAHMAVAIVARTA-PURĀṆA (Assamese). Translated by 4 scholars engaged by prince Haranārāyaṇa of Darrang in 1795, but Ratikanta Dvija alone completed the *Brahma-khaṇḍa*, *Gana-pati-khaṇḍa*, *Prakriti-khaṇḍa* and some portions of the *Krishna-Janma Khaṇḍa* also, which comprises the three-fourth of the entire work consisting of 5,000 padas. The remaining one-fourth was completed by Nandesvara Dvija, Narottama Dvija and Khargeswara Dvija. Ratikanta Dvija also wrote the *Darrang Raja-vaṁsāvalī*, *i.e.*, the chronology of the kings of Darrang. The other poets, who tr. earlier some portions of the *Brahmavaivarta-purāṇa*, are: Kavirāja Chakravarti, Balarāma Dvija, Durgeśvara Dvija and Ratikānta Dvija (qq. v.).

BRONSON, MILES (1812-83). An English missionary, who was compiler of *Dictionary in Assamese and English* (*Assamese-English Dictionary*). Containing about14,000 words, it was pub. from the Baptist Mission Press at Sibsagar in 1867. It is a solid landmark of scholarship and industry. This was based on Jadurām Barua's dictionary, which he compiled as early as 1839.

BROWN, ELIZA. See *Brown, Nathan.*

BROWN, NATHAN (1807-86). American Baptist missionary, who was the author of the *Grammatical Notices of the Assamese Language* (1848), pub. from Sibsagar. Together with Rev. Oliver T. Cutter, he established the first printing press in Assam in 1836 and started in 1846 the first journal in Assamese—the "Orunodoi" (*Aruṇodaya* or Sunrise), with Cutter as its Editor. This journal pub. Christian tracts, Biblical stories, news and views of the Western world, and the problems of concern to the Assamese. Brown was also the author of Assamese version of the *New Testament.* Mrs. Eliza Brown too composed a few text-books and stories for children in Assamese.

BURAGOHAIN, DHARMAKĀNTA. See *Dharmakānta Buragohain.*

BURAÑJĪS (The Āhom Chronicles). The Ahoms contributed historical compositions known as Burañjīs to the Assamese literature for they had the tradition of keeping records of the chief events during the king's reign. Originally, these works were written in their own tribal language but later on they began to be composed in Assamese, the language of the people they ruled.

The chronicles, as they record only facts, are written in prose and a homely practical prose style.

The earliest *Burañjī* so far discovered in Assamese is *Puraṇi Assam Burañjī* (early 17th cent.), which narrates the history of the Āhom kings from Sukapha to Godadhara Siṁha. It was edited by Hemachandra Goswāmī, and published by the Kāmrūpa Anusandhān Samiti in 1922. "Full of colloquialisms, the writing might almost be taken for what in fact it purports to be, conversations put down in writing, but the style is homely, idiomatic and racy."—*HAL*, 37.

The following Burañjīs have also been written in prose :—

1. *Assam Burañjī.* By Harakānta Barua, Sadar Amin, a history of Āhom rule in Assam, 1228-1826, being an enlarged version ef *Assam Burañjī Puthi* by Kāchināthа Tamuli Phukan and Rādhānātha Barbarua; published by Department of Historical and Antiquarian Studies (D. H. A. S.) Assam in 1930.

2. *Kāmrūpa Burañjī.* A detailed history of the Assam-Mogul conflicts of the 17th cent. with chapters on ancient Kāmarūpa; published by D. H. A. S.; 1930.

3. *Deodhain Assam Burañjī.* A collection of old chronicles of Assam by Atau Bunggohain Rajmausi Daugharia, Prime Minister of Assam 1662-76; pub. by D. H. A. S.; 1932.

4. *Tungkhungia Burañjī.* A history of the Tungkhungia dynasty of Ahom sovereigns from 1681 to 1806, by Śrīnātha Duara Barband, Head of the Executive and the Judiciary from 1800 to 1817; pub. by D.H.A.S.; 1932.

5. *Kāchāri Burañjī.* A history of Cachar from the earliest times to the reign of the Kachari Raja Tāmradhwja Nārāyaṇa and the Āhom King Swargadeva Rudra Siṁha, pub. by D. H. A. S.; 1936.

6. *Jayantia Burañjī.* A history of Jayantia from the earliest times to the reign of Jayantia Raja Lakshmī Siṁha and the Āhom King Swargadeva Śiva Siṁha with sidelights of Jayantia matriarchal system and the history of the Khasi State of Khyrim; pub. by D.H.A.S.; 1937.

7. *Tripura Burañjī* or *Tripura Desar Kathār Lekha.* A historical and descriptive

account of Tripura with special reference to the events of 1710-15, by Ratna Kandali Śarmā Kataki and Arjuna Dāsa Bairāgī, ambassadors of King Rudra Siṁha deputed to the Tripura Court. The original manuscript is in the British Museum; pub. by D.H.A.S.; 1938.

8. *Pādshah Burañjī*. It deals with the establishment of Muhammadan supremacy in India after the defeat of Pithor Rājā. In this chronicle, the careers of the three Rājās of Amber—Māna Siṁha or Mādhātā, Mirzā Rājā Jaya Siṁha and Rāma Siṁha are described in full; pub. by the Kāmrūpa Anusandhān Samiti, Gauhati; 1935.

Dr. S.K. Bhuyan translated the Assamese chronicle into English and published under the title "Annals of the Delhi Badshahali"; pub. by the D.H.A.S.; 1947.

9. *Svarga Nārāyaṇa Devar Ākhyāna*. A historical account of the Āhom kings from Chukāphā to Suhungmung alias the Dihingia Rājā. The date of the manuscript is Śaka 1448 or A.D. 1526; the transcribed copy of the original has been kept in the library of the K.A. Samiti.

10. *Rāja-vaṁśāvalī*. Written in 1802 by Ratikānta Dvija, it describes the early history of the Kochas and tries to establish the relationship of the Kocha kings down to several generations from Balinārāyaṇa.

11. *Āhom Burañjī*. A chronicle of the Āhom kings from the earliest times to Swargadeva Purandara Siṁha. The original manuscript is in the Ahom language and script.

12. *Bāhgoria Burañjī*. It was written about 1662-79.

Among the metrical chronicles, *Kali Bhārata*, *Belimāra Burañjī* and *Darrang-rāia-Vaṁśāvali* are worth mentioning. *Kali Bhārata*, written at the instance of the last Āhom Prince, Kāmeśwara Siṁha by Dutirāma Hazarika, is an epic of the Kali Age and deals with the Āhom kings of the Tungkhungia line. It describes the Āhom rule from 1679 to 1854, the year of the transfer of the country to the British Crown. *Belimārar Burañjī* (History of Sunset), written at the command of King Purandara Siṁha (r. as a feudatory Prince under British protection from 1832 to 1838) by Biśeśwara Vaidyadhipa deals with the declining phase of the Ahom domination. *Darrang-rāja Vaṁśāvalī* is a metrical chronicle of the early rulers of Cooch Behar to the time of Samudra Nārāyaṇa, Rājā of Darrang, written about the year 1798 by Suryya Khasi Daikojna; pub. by the Government of Assam in 1917.

Commenting on the unique historical literature, Sir George A. Grierson observes: "The Assamese are justly proud of their national literature. In no department have they been more successful than in a branch of study in which India, as a rule, is curiously deficient. The historical works or *Burañjīs* are numerous and voluminous. A knowledge of Burañjīs was an indispensable qualification to an Assamese gentleman."—*Linguistic Survey of India.*

BURRAH, BALINĀRĀYAṆA. See *Balinārāyaṇa Burrah.*

C

CHAKRADHVAJA SIṀHA. A historical play by Lakshminatha Bezbarua (q.v.) published in 1915.

It describes the Moghul invasion of Assam during the rule of Svargadeva Chakradhvaja Siṁha, and how that attack was repulsed by the Assamese legions and the greatest general Lachit Barphukan on the battlefield of Saraighat. "Here is a full-flavoured realistic commentary on the military strategy and patriotism of the General, the efficiency of the Assamese forces and the noble fire of their king Chakradhavaja Siṁha. It may be regarded as the Assamese national anthem in five acts." *Barua, MAL, 54.* The love affairs of Chenehi and Sadiyakhow Gohain serve to lessen the high political tone.

CHAKRAVARTĪ, KAVIRĀJA. See *Kavirāja Chakravartī.*

CHAKRAVARTI, RĀMA NĀRĀYAṆA. See *Rāma Nārāyaṇa Chakravarti.*

CHAKRAVARTĪ, RAṄGANĀTHA. See *Raṅganātha Chakravartī.*

CHAKRAVARTY, ANUP. See *Anup Chakravarty.*

CHAKRAVARTY, GOPINĀTHA. See *Gopinātha Chakravarty.*

CHAKRAVARTY, NALINI. See *Nalini Chakravarty.*

CHAKRAVARTY, SARBEŚVARA. See *Sarbeśvara Chakravarty.*

CHAKREŚWAR BHATTĀCHĀRYA (1929-1970?). Modern poet, who died prematurely. He has published a number of poems.

CHALIHA, KAṀALEŚVAR. See *Kamleśvar Chaliha.*

CHALIHA, PADMADHARA. See *Padmadhara Chaliha.*

CHALIHA, PARĀG. See *Parāg Chaliha.*

CHALIHA, SAURABH KUMĀR. See *Saurabh Kumār Chaliha.*

CHANDRACHŪḌA ĀDITYA (fl. 1667). Poet, who rendered into Assamese from Sanskrit the Utkala-khaṇḍa of the *Skanda-purāṇa* in 1667. "The language of the work is slightly different from the language used by contemporary Assamese poets. A few Bengali forms are discernible, here and there, in his work."—*AEAL, 300.* The translation *intar alia* describes how Indradyumna, the king of Avanti, installed the images of Jagannātha, Balarāma and Subhadrā.

CHANDRADHARA BARUA (1874-1961), Dramatist and poet, who was born at Jorhāt but was educated at Calcutta. After ten years' practice, he gave up the Bar in 1910 and took to tea cultivation where he eventually thrived. Chandradhara's fame depends more as a dramatist than as a poet. His works are: *Meghanāda-Vadha* (1904-5), *Tilottamā-Sambhava* (1915; both dramas in blank verse) (qq. v.), *Rajarshi* (1937; drama), *Bhāgya-Parīkshā* (Fate Decided; 1915, a farce in which the relative merits of fate and affluence are assessed in a lighter vein), and *Rañjana* (a collection of poems). The last work consists of poems on love and Nature, and those composed in lighter mood. *Smṛiti* (Reminiscences) is a happy performance for its ideas and feelings, where Nature becomes the background for his love emotions. His diction is easy-flowing and happy and his blank verse is flexible. A few more plays, both historical & social have been published posthumously during the centenary birth celebration.

CHANDRAKĀNTA ABHIDHĀNA (Chandrakānta's Dictionary; 1933). An Assamese dictionary, which was pub. by a Trust Board set up by the Asam Sahitya Sabha out of the donation given by Radhākānta Handique in memory of his son, Chandrakānta. It was based on the *Hema Kośa* and contained 36, 819 words.

CHANDRAKĀNTA GOGOI. Modern novelist, whose chief work is *Soṇar Nāṅgal* (The Golden Plough), a novel of social study.

CHANDRAKĀNTA PHOOKAN, the late. Modern dramatist, whose chief work *Piyalī Phukan* had been received well on the stage; Piyalī Phukan, the hero of the drama, makes a serious bid to drive away the British from Assam and he manages to set fire to a British ammunition dump, but he is finally apprehended and executed by the British. His posthumous publication is *Chandra-Mallikā* (1980), an anthology of lyrical poems, ed. by Sarbeśvara Rājaguru.

CHANDRAKUMĀRA ĀGARWĀLĀ (1867-1938). Poet, who was son of Haribilāsa Āgarwālā, a Mārwārī, and an Assamese mother. Born in Tezpur sub-division in the Darrang district, he was educated at Dibrugarh, Sibsagar and Calcutta. In Calcutta, he had Deshbandhu Chittaranjan Dāss as his friend. He also brought out and edited from there an Assamese monthly magazine, "Jonākī" (Moonlight, 1889), with which were associated stalwarts like Lakshmīnātha Bezbarua, Hemachandra Goswāmī, and others. Without taking a degree, Āgarwālā returned to Assam to take to tea-plantation business.

His *Pratimā* (The Icon; 1913) is a small collection containing beautiful Nature poems such as "Sandhyā" (Evening), "Prakṛiti" (Nature), "Niyar" (the Dew), etc. The "Bana-Kunwārī" (Forest-nymph), "Jalakunwārī" (Sea-nymph), "Tejīmalā' (The Creeper-nymph) and such other poems are replete with supernatural and transcendental beauty and mystery. "Mādhuri" describes a young maiden's beauty, each aspect of which is captured with a metaphor that is like a gem of distinctive colour. His second collection of poems: *Bīṇa-Barāgi* (The Minstrel; 1923), however, sings the glory of love for man. In this aspcet, he appears to have been influenced by the French philosopher Auguste Comte. The first poem of the collection *Bīna Barāgi* is "Mahātmā", which was composed for cherishing the memory of Mahatma Gandhi, who happened to be a guest in his house during his first visit to Dibrugarh. In the long poem *Bīṇa Barāgi*, the Eastern and Western thought-strands are brought into a common focus of faith that states that the real Church of God lies in humanity.

Agarwālā represents the beginning and fulfilment of romanticism in Assamese poetry.

CHANDRA PRASĀD ŚAIKIĀ (1927-). Fiction writer, who is known for his novels and short stories. An idealist, his chief stories are: "Edin" (One Day) and "Athira Ehu Saṁsāra" (The World is Fleeting). His novels, marked by romantic idealism, are concerned with individual hope, aspirations and tragedies; such chief novels are: *Sūryasnāna* (Sunbath; 1958), *Mandākrāntā* (1961) and *Meghamallāra* (1963). His novel *Janmāntara* (Another Birth; 1977), however, narrates the rise and fall of a well-to-do family in a village and covers the entire gamut of village social life; the work shows his gradual involvement in social problems. It describes the story of a family of a mouzadar in the British age. He is the editor of the literary magazine "Prakāśa".

CHAUDHARĪ, AMBIKĀGIRI RĀY. See *Ambikāgiri Rāy Chaudharī*.

CHAUDHARĪ, BIJAN LĀL. See *Bijan Lāl Chaudharī*.

CHAUDHARĪ, RAGHUNĀTHA. See *Raghunātha Chaudharī*.

CHAUDHARY, P. C. Author of *The History of Civilization of the People of Assam* (1959).

CHAUDHURI, LAKSHYADHARA. See *Lakshyadhara Chaudhuri*.

CHAUDHURI, MEDINI. See *Medini Chaudhuri*.

CHAUDHURY, ANIL. See *Anil Chaudhury*.

CHAUDHURY, GIRISH. See *Girish Chaudhury*.

CHAUDHURY, GUṆABHI. See *Guṇabhi Chaudhury*.

CHAUDHURY, RAMĀKĀNTA. See *Ramākānta Chaudhury*.

CHAUDHURY, UMEŚACHANDRA. See *Umeśachandra Chaudhury*.

CHETIA, DAYĀRĀMA. See *Dayārâma Chetia*.

CHETIA, JOGEN. See *Jogen Chetia*.

CHIDĀNANDA ŚAIKIĀ. Author of *Navajātaka* (1984), which is a short story collection.

CHIRANJĪV JAIN (1951-). Poet, whose chief poetical anthology is *Kuvalī Baraphar Nadīt* (In the River of Mists and Snows; 1975).

CHIRING, BENU. See *Benu Chiring*.

CHOUDHURI, NIROD. See *Nirod Choudhuri*.

CHODHURY, GAṄGAPĀDA. See *Gaṅgapāda Choudhury*.

CHOUDHURY, KAMALA. See *Kamala Choudhury*.

CHOUDHURY, PRASANNA LĀL. See *Prasanna Lāl Choudhury*.

CHOUDHURI, PRATĀP CHANDRA. See *Pratāp Chandra Choudhuri*.

CHOUDHURY, NAGENDRA NĀRĀYAṆA. See *Nagendra Nārāyaṇa Choudhury*.

CUTTER, OLIVER T. See *Brown, Nathan*.

CUTTER, OLIVER T., Mrs. Authoress of *Vocabulary* (1840), an Assamese lexicon.

D

DAHIKATARĀ (Magpie). Poem by Raghunātha Chaudhari (q.v.), composed in 1910.

Despite its being a love poem, it is free from sensual aroma. The poet (he observed a life-long celibacy) imagines the Magpie bird as his beloved throughout the poem and imagines, according to a poetic maxim, that Nature is endowed with beauty when the beloved comes in.

DAI, LUMMER. See *Lummer Dai*

DAIBACHANDRA TĀLUKDĀRA (1900-67). Poet and writer of Gauhati, who was a joint-editor of "Janmabhūmi." His chief works are: *Prema-Paṭa* (Love-Scene; 1953), *Kunhimala* (A Garland of Buds), *Saundarājya* (Beauty; 1930) (poems), *Biplava* (q.v.), *Asom-prativa*, *Haradatta*, *Bāmuṇi Konwar* (q.v.) *Bhāshara Varmā* (a dramatic representation of the Kāmrūpa Emporor of the 7th cent; 1952) (dramas), *Dhuvāli-kuvāli* (Dusty Atmosphere; 1922; social), *Apūrṇa* (The Unfulfilled; 1931; describing the chequered career of the villager Premadhara, whose lofty ideals remained unfulfilled owing to premature death), *Āgneya Giri* (Volcano relating to the story of Kanaka, a youth, who clashed with society) and *Vidroha* (Rebellion; describing how Kanaka married the vidow Aikon and both of them participated in the national liberation movement) (novels). In all he wrote six social novels.

DAITYĀRI THĀKURA (*c*. 1564-1627). Dramatist, who was son of Rāmacharaṇa Thākura (q.v.). He composed two plays, *Nṛisiṁha-yātrā* and *Syamantaka-haraṇa*. He wrote also *Guru-charita*, a short but sobre biography of Śaṅkaradeva; the son avoided the mistakes of his father as a biographer and tried to give an objective study of the saint. To his *Guru-charita*, Daityāri appended an account of Mādhavadeva's life and thus the work bears the title *Śaṅkaradeva-Mādhavadevar Jīvana Charitra*.

DAIVAJÑA, SŪRYA KHARI BALADEVA. See *Sūrya Khari Baladeva Daivajña*.

DĀK, MAHĀPURUSH. See *Mahāpurush Dāk*.

DĀMODARA-CHARITA. Biography of Dāmodaradeva, written by Nīlakaṇṭha Dāsa (fl. 18th cent.), a disciple of Dāmodaradeva; Dāmodara Deva (1488-1598) was a Brahmin, who established the Dāmodarīyā sect.

DĀMODARA DĀSA (fl. 1601-50). Poet, who was a native of the village Barpeṭā, and a disciple of Bhāgavata Bhaṭṭāchāryya. He was the author of some verses of the Assamese version of the *Droṇa-parva*. He also composed the *Śalya-parva* (1638) of the *Mahābhārata* in 1941 verses.

DĀMODARA DEVA. See *Dāmodara-charita*.

DARRAṄG RĀJA VAṀŚĀVALĪ. See *Sūrya Khari Baladeva Daivajña*.

DAṆḌINĀTHA KALITĀ (1890-1955). Comic poet and writer, whose chief works are: *Rahagharā* (House of Jest; 1916), *Ragar* (Fun; 1922), *Bahurūpi* (The Masker; 1926) (all collections of poems, renowned for their wit, humour and satire, ridiculing contemporary superstitions), *Asam Sandhyā* (an historical Kāvya), novels such as *Sādhanā* (1929), *Parichaya* (Introduction; 1948), *Āvishkāra* (social novels, in which the heroes sacrifice all their personal happiness at the altar of social purification and the problem of fallen women is solved), *Gaṇa-viplava* (a novel depicting the Mowamaria revolution, which broke out towards the close of the Ahom rule in Assam), *Satsari* (short stories), *Agni-parīkshā* (a mythological play; 1927), *Kisaka-vadha* (a social satirical drama) and *Satīr-tej* (1931; a historical drama). His *Ātmāndar Ātmakāhini* (Ātmānanda's Autobiography; 1935) is a satire on the contemporary way of life. He would be remembered as the greatest Assamese poet of satiric verses.

DĀS, AMIYA KUMĀR. See *Amiya Kumār Dās*.

DAS, BHUBAN MOHAN. See *Bhuban Mohan Dās*.

DĀS, DEVAVRATA. See *Devavrata Dās*.

DAS, G.S. Modern writer, who is noted for his novel, *Andharar Atithi*.

DĀS, JOGAL. See *Jogal Dās*.

DAS, JOGESH. See *Jogesh Dās*.

DĀS, LAKSHYAHĪRĀ. See *Lakshyahīrā Dās*.

DĀS, SATISH. See *Satish Dās*.

DĀS, TILAK. See *Tilak Dās*.

DĀSA, BHADRACHARU. See *Bhadracharu Dāsa*.

DĀSA, BHARATA CHANDRA. See *Bharata Chandra Dāsa*.

DĀSA, BHOLĀNĀTHA. See *Bholānātha Dāsa*.

DĀSA, DĀMODARA. See *Dāmodara Dāsa*.

DĀSA, NĀRĀYAṆA. See *Nārāyaṇa Dāsa*.

DĀSA, OMEOKUMĀRA. See *Omeokumāra Dāsa*.

DĀSA, PŪNYADHARA. See *Pūnyadhara Dāsa*.

DĀSA, RĀMA. See *Rāma Dāsa*.

DĀSA, ROMA. See *Roma Dāsa*.

DĀSA, SANTIRĀMA. See *Santirāma Dāsa*.

DĀTĀ KARṆA. Poem by Vishṇurāma Dvija, extolling the bounty of Karṇa. Kṛishṇa, disguised as a Brāhmaṇa, desires Karṇa to eat the flesh of Vṛishaketu, his son. Karṇa consults his wife and offers the flesh. Then the Brāhmaṇa asks Karṇa to invite a boy of the village to partake of the flesh. To his great surprise, Karṇa finds the village boy as his own son, Vṛishaketu. Thus Kṛishṇa is highly impressed by the charity of Karṇa. It is a work of the eighteenth century.

DATTA, B. Compiler of *Goalpariyā Loka-Gīta Saṅgraha* (Jorhat, 1974).

DATTA, BHAVĀNANDA. See *Bhavānanda Datta*.

DATTA, DHANI RĀM. See *Dhani Rām Datta*.

DATTA, NILIMĀ. See *Nilimā Datta*.

DATTA, PREM-NĀRĀYAṆA. See *Prem Nārāyaṇa Datta.*

DATTA, SAROJ. See *Saroj Datta.*

DATTA-BAROOA, H.N. Author of *Chitra Darśana* (1930), a novel and *Bhārata Bhramana* (1945), a travelogue. He has edited and compiled old books and manuscripts.

DAYĀRĀMA CHETIA (fl. 19th cent.). Poet, who contributed poems to the "Orunodoi", the first Assamese monthly journal, which was founded by the American Baptists as early as 1846 and continued to appear till the end of 1882. He wrote verses on various aspects of modern life. His chief poem is *Chapakhanar Bibaran.*

DEKA, ABHAY. See *Abhay Deka.*

DEKA, HALIRĀMA. See *Halirāma Deka.*

DEKA, HARE KṚISHṆA. See *Hare Kṛishṇa Deka.*

DEKĀ, HITESH. See *Hitesh Dekā.*

DEKĀ, HOLIRĀMA. See *Holirāma Deka.*

DEKA, MATHURĀ. See *Mathurā Deka.*

DEKA, NABIN CHANDRA. See *Nabin Chandra Deka.*

DEKĀ, PRANAB JYOTI. See *Pranab Jyoti Deka.*

DEKA-PHUKAN, M.N. (1905-70?). Poet, whose *Purani Putala* is a collection of fine lyrics.

DELIP TĀLUKDĀR. Poet, who has pub. *Palestinar Kavitā* (Poems of Palestine; 1984); it contains tr. of 25 poems by some Arab poets against the Zionist oppression. In this venture, Vidyut Vikās Bhuyan was associated with Tālukdār.

DEODHAIN ASSAM BURAÑJĪ. See *Burañjīs.*

DEV, K.N. Writer, who ed. "Jayanti", a monthly journal.

DEVA, ANIRUDDHA. See *Aniruddhadeva.*

DEVA, JADUMANI. See *Jadumani Deva.*

DEVA, MĀDHAVA. See *Mādhava Deva.*

DEVA, ŚAṄKARA. See *Saṅkaradeva.*

DEVA, YADUMAṆI. See *Yadumaṇi Deva.*

DEVA-ADHIKĀRI, SINGHADATTA. See *Singhadatta Deva-Adhikāri.*

DEVAJIT. See *Mādhava Kandali.*

DEVAKĀNTA BAROOAH (1914-). Poet, whose *Sāgara Dekhichā* (Hast Thou Seen the Ocean?; 1945) was composed in his youth; it contains love-poems of happy blending of intellect and imagination, which do not display the physical charms of the beloved or the passionate attachment to her. His *Ami Duvār Mukali Karon* indicates that in subject-matter, attitude, technique and ideas, he carved out a new path for himself. In the *Deva-Dāsī*, the poet discovers in the dancing girl of the temple a specimen of exploited and trampled humanity. His other poems are *Premar Uttara, Rāṅga Eti Karabīra* and *Kalanga Pārat.* Devakānta Barooah has cast his poems into the mould of the dramatic monologues, such as was practised by Robert Browning. He was President of A.I.C.C. during the emergency period.

DEVAKUMĀR ŚAIKIA (fl. around 1950). Writer, who has made a mark in the field of drama.

DEVĀNANDA BHARĀLI (*b.* 1883). Writer, who was born in Sibsagar. His chief works are: *Bhīma Darpa* (a verse rendering of Shakespeare's *Macbeth*; 1916), *Asamiyā Bhāshāra Maulika Vichāra* (philology; 1932), *Ādi Purāṇa* (philosophy; 1935) and *Śrī Śaṅkara* (drama; 1945). He made a pioneering attempt to write a history of Assamese literature.

DEVANĀTHA BARDOLOI. Dramatist, whose chief work, *Vaidehi Vichchheda* (The Exile of Sītā; 1901) is a mythological drama.

DEVARĀMA ALIAS DURGĀPRASĀDA. See *Durgāprasāda.*

DEVAVRATA DĀS. Author of *Godhular Para Godhuliloi* (1984), a novel.

DEVA-ŚARMĀ, D.K. Author of *Kāmākhya Tīrtha* (1949).

DEVENDRA NĀTH ĀCHĀRYA. Modern writer, who died prematurely; he utilized mediaeval prose chronicles in his novels. His novel *Jañgam* (1978) is set against the famous Burmese evacuation during World War II. His *Hatipati Chikimiki* (1979), a collection of stories for children, is based on matters of general knowledge. His other works are *Anya Yug*, *Anya Purush* (1971) and *Kāl Purush* (1976), both novels with an historical bias.

DEVENDRA NĀTH BEZBARUA. Writer, who made a pioneering attempt to write a history of Assamese literature in the twenties; the work was titled *Asamīyā Bhāshā aru Sāhityar Burañji* (1912).

DEVENDRA NĀTH BHATTĀCHĀRYA. Writer, who is known for his novel *Ādhunika* and a few more miscellaneous type of works.

DEVEŚVARA ŚARMĀ (1986-). Author of *Herai Joa Dinbor* (The Last Days; 1980), which is a 670-page memoir of Deveśvara Śarmā, the freedom fighter. It throws besides describing the life and political career of the author, interesting light on the social, economic, educational and cultural life of Assam fifty years back and thereafter.

DEVI, HIRANYAMAYĪ. See *Hiranyamayī Devī.*

DEVĪ, KIRAṆAMAYĪ. See *Kiraṇamayī Devī.*

DEVĪ, NALINIBĀLĀ. See *Nalinibālā Devī.*

DEVĪ, PRANITA. See *Pranita Devī.*

DEWAN, MANIRĀMA. See *Manirāma Dewan.*

DEY, RABIN. See *Rabin Dey.*

DHANAÑJAYA. An Assamese poet. See *Gaṇaka Charitra.* No further details of the poet are known.

DHANI BORA. Modern writer, who has pub. critical essays and book-reviews.

DHANAI BORA (fl. early 20th cent.). Poet, whose tone is didactic, though his style is lucid. He has also a good number of children's poems to his credit.

DHANI RĀM DATTA (fl. around 1920). Author of *Urvaśi Uddhāra*, a drama.

DHARMADEVA BHATTA (fl. 1796). Poet, who was author of one of the versions of the *Gīta-govinda* (1796); he introduces himself as the grandson of one Gopāla Bhaṭṭa. "The translation is literal. The influence of Rāma Saraswatī's version on his translation is apparent, not only in the language and description but in contents too. The introduction of *Rāsa-Krīḍā* episode from *Bhāgavata* is also a marked feature of the work and descriptive features of Rāgas employed in the original Sanskrit text, bear close resemblance to those of Rāma Sarasvatī's version. But too much insistence on Vaishnavite ideals and frequent harpings on didactic elements have reduced the literary flavour of the work."—*AEAL, 314-15.* This version describes the traditional life-story of Jayadeva.

DHARMAKĀNTA BURAGOHAIN (fl. 19th cent.). Poet, who contributed poems to the "Orunodoi", the first Assamese monthly journal, which was founded by the American Baptists as early as 1846 and continued to appear till the end of 1882. He wrote verses on various aspects of modern life. His poem "Govahatir Bibaran" was pub. in the 1853 June issue of the "Orunodoi".

DHARMA-PURĀṆA (Assamese). See *Kavichandra Dvija*.

DHARMEŚVARĪ DEVĪ BARUYANI, KĀVYA BHĀRATĪ (1892-1960). An Assamese poetess, who was b. in Gauhati. She was a life-long invalid. Her two collections of poems: *Phūlar Sarāi* (Basket of Flowers; 1928) and the *Prāṇar Paraśa* (Touch of the Soil; 1952) are expressions and desire of the individual soul to get merged in the Universal Soul. Although her subjects are limited in range to the most common theme like God, nature and the human heart, she possesses the sensitiveness and insight to endow them with fresh beauty and lovely diction. There is in her poems a deep sympathy and reverence for life and worldly things.

DHEKIAL-PHUKAN, ĀNANDARĀMA. See *Ānandarāma Dhekial-Phukan*.

DHIREN BEZBARUAH. Modern poet, whose poems are: "Kshaṇasmara" and "Kṛishata" (both 1978).

DHIRENDRA KUMĀR RĀBHĀ. Author of *Satra Sabhār Sādhu* (1981), a work meant for children.

DHĪRENDRA NĀTH BARTHĀKUR. Author of *Bāisāhebā* (1980), a historical novel, based on 1857 Mutiny in the background of Jhansi.

DHĪRENDRA NĀTH ŚARMĀ. Author of *Achin Pathar Jātri* (Traveller of the Unknown Track; 1980), a novel.

DHRUVAJYOTI BORĀ. Modern writer, who is known for his works: *Moa-moria Gana Abhyuthāna* (The Moa-Moria Mass Uprising; a socialistic appraisal of the socio-economic structure of mediaeval Assamese society) and *Lohā* (Iron; 1985), a novel on the iron-miners.

DILIP BARUA. Modern writer and a University teacher in English Literature. He is known for his critical writings.

DIMBEŚWAR BORĀ. Author of *Kalongar Pare Pare* (Along the Bank of Kalong; 1984), and a few more popular novels depicting the rural life of cultural Assam.

DIMBEŚWAR NEOG (1899-1968). Literary historian and poet, whose poetical works are: *Mālikā* (The Little Garland; 1921; a long elegiac poem), *Thupitarā* (A Cluster of Stars; 1925), *Mālatī* (1927) and *Indradhanu* (The Rainbow; love poems) (collections of poems). The poems *Burañjī Lekhaka* (The Writer of History) and *Śāpamukta* (Freed from Curse) are charged with patriotic fervour. The poems of the collection *Thāpanā* (The Flower-stand) are meant for childern. *Sanfurā*, his first collection of songs and the verse rendering of the *Meghadūta* appeared in 1923 and 1942 respectively. In 1932, appeared his sonnets of different forms as *Muktā* (The Pearl) and in 1933 his mythological drama, *Kāmarūpa*, in blank verse. *Svahide Karbalā*, *Śirīn Farhād* and *Sohrāb-Rustam* are his Islamic poems. His prose-publications are: *Dīpāvalī* (1941; short stories), *Ādhunika Asamīyā Sāhityar Burañjī* (1937), *Asamīyā Sāhityar Burañjī Bhūmuki* (1941), *Asamīyā Sāhityar Burañjī* (History of Assamese Literature; 1957) as also some works of Vaishṇava Dharma. He collected and ed. Assamese folk-songs. *Kāvya Pratibhā* is an anthology of modern Assamese poems. He was the author of *Modern Assamese Literature* (1955) in English as also *Natuna Poharat*

Asamīyā Sāhitya Burañjī (1965). He pub. some studies of individual authors in his *Asamīyā Sāhityar Jiliṅgani* (Glimpses of Assamese Literature; 1938). He edited several magazines as "Janmabhūmi", "Milana", "Jeuti" and "Asam Sāhitya Sabhā Patrikā". He also authored *The Origin and Growth of the Asamīyā Language* (Gauhati, 1964), *Asamīyā Sāhityar Adhyayana* (1968) and *New Light on the History of Assamese Literature* (1962). His religious works are: *Vaishṇava Dharmar Āti-gurī*, *Vaishṇava Dharmar Kramabistār* and *Jugaṇāyaka Śaṅkaradeva* (1968).

DIMBEŚWAR ŚARMĀ. Author of *Bhalpuvar Arat* (Behind Love; 1984), a novel, which describes the intricate human relations between the rich and the poor. His *Kon Bate* (1962) is a social drama.

DĪNĀ NĀTH ŚARMĀ (1914-). Writer, whose chief works are: *Ushā* (1938; social), *Saṅgrām*, *Mati aru Manuh*, *Nadāi* (all novels), *Dulāl* (1952), *Akalśarīā* (1953), *Pohar*, *Kovā Bhāturia Othar Talat* (Behind False Lips) and *Kalpanā aru Vāstava* (1955; collections of romantic short stories). Śarmā's fiction turns conflict inward. The influence of Knut Hamsun's *Hunger* is obvious in *Saṅgrām* (Struggle). *Nadāi* (1956) is the story of a farmer, who, like the hero of Pearl Buck's *The Good Earth* or of Knut Hamsun's *Growth of the Soil* struggles manfully against heavy odds. His short story "Mṛityuhīna Mṛityu" (Deathless Death) depicts the self-sacrifice of a brother and sister, who were freedom fighters.

DINESH GOSWĀMĪ. Modern poet, who has a number of poems to his credit. His poetry presents a tortured soul where flesh and the spirit are always in conflict. He has also authored some works of science fiction. His novel *Apun Jan* (1984), with abundant use of Kāmarūpi dialect, describes the life in the tiny village Moinagure in the district of Kāmarūpa.

DIPEN ŚARMĀ. Author of *Vijñanar Vishmoy Batari* (1956), a work on science.

DIVYA PROVA BHARĀLI. Poet, whose *Bhārata-Tirtha* (1978) contains poems which represent the spirit of Indianness as expressed through the personalities of Rabindra Nath Tagore and Mahatma Gandhi. Mysticism is the key-note of her poetry.

DOLLY TĀLUKDĀR. Modern writer, who is known for her short stories.

DULAL BARPUJARI (fl. 1930-50). Poet, who composed poems in romantic strain.

DOLOI, HARI NĀTH ŚARMĀ. See *Hari Nāth Śarmā Doloi.*

DUARA, HARE KṚISHṆA. See *Hare Kṛishṇa Duara.*

DUĀRĀ, JATĪNDRANĀTHA. See *Jatīndranātha Duāra.*

DUARA, ŚRĪNĀTHA. See *Śrīnātha Duara.*

DURGĀBARA. See *Durgāvara.*

DURGA PRASĀDA MĀJUMDĀR-BARUA (1870-1928). Dramatist, whose chief works are: *Bṛishaketu* (1897), *Guru Dakshiṇā* (on scriptural themes; 1901) and *Mahari* (The Clerk; 1893); the last work paints the wretched life of an ill-paid and overworked clerk of a tea-garden. His simple poems of didactic value were pub. in the collections: *Uju Kavitā* (1895), *Larār Kavitā* and *Phul* (1899). His poems mark a transition to modern poetry.

DURGĀVARA KĀYASTHA. Poet of Kāmākhyā or Nīlāchala, who was son of Chandradhara. He flourished during the reign of the Koch King Viśvasiṁha (1515-40) and worked out a condensed version of the *Rāmāyaṇa* in songs, known as the *Giti-*

Rāmāyaṇa (q.v.). His other work is *Behulā-upākhyāna*, which narrates the story of Behulā and Lakhīndara. See *Manasā-Songs*.

Durgāvara is a more cultured and dignified poet than Maṅkara (q.v.); his descriptions of action, of human form, and of natural scenery are powerful and there is a note of realism in them.

DURGEŚVARA BARTHĀKUR. Modern writer, who is known for his modern dramas. His chief drama is *Chaknoiya*. He has also written some humorous stories (*Gajendropākhyāna*) and plays.

DURGEŚVARA DVIJA (fl. 1750-1800). Poet, who was one of the great poets of one of the later Ahom kings. The poet probably fl. during the reign of Rājeśvara Siṁha in the latter half of the 18th cent. He rendered into Assamese verse the "Prakṛiti-khaṇḍa" of the *Brahmavaivarta-purāṇa* from the original Sanskrit; the poet's erudite scholarship and poetical talents are manifest in his translation.

DURGEŚWARA ŚARMĀ, RĀI BAHĀDUR (1882/85-1961). Poet, who was born at Patiyā Gāon, four miles off Jorhāt. He was recruited from the Bar to be a member of the Assam Civil Service whence he retired in the early forties after holding high ranking posts.

Añjali (Flower Offerings; 1910) and the *Nivedana* (Submission; 1915) are the collections of his sonnets and lyrics. Being a philosophical poet, his sole concern is: Life transient, Godhead eternal and the constant longing of the soul for self-realisation, though many of his poems are sensuous in detail. His poetry is picturesque, colourful and melodious and betrays the influence of English Romantic poets. He was also the author of three dramas; *Bāli-badha* (on the killing of Bāli by Rāma; 1912), *Pārtha-Parājaya* (a mythological drama; 1909) and *Chandrāvalī* (Assamese rendering of *As You Like It*, a comedy by Shakespeare); all in blank verse.

DUTIRĀMA HAZĀRIKĀ (1805-1901). Poet, who is known for his *Kali Bhārata* (1862); it narrates events between the years of 1679 and 1858.

DUTTA, BHABĀNANDA. See *Bhabānanda Dutta*.

DUTTA, BIRENDRA NĀTH. See *Birendra Nāth Dutta*.

DUTTA, HIRENDRA NĀTH. See *Hirendra Nāth Dutta*.

DUTTA, PRAFULLA KUMĀR. See *Prafulla Kumār Dutta*.

DUTTA, PREM DHAR. See *Prem Dhar Dutta*.

DVIJA, BALARĀMA. See *Balarāma Dvija*.

DVIJA, BHŪSHAṆA. See *Bhūshaṇa Dvija*.

DVIJA, DURGEŚVARA. See *Durgeśvara Dvija*.

DVIJA, GOPĀLACHARAṆA. See *Gopālacharaṇa Dvija*.

DVIJA, KALAPACHANDRA. See *Kalapachandra Dvija*.

DVIJA, KAVICHANDRA. See *Kavichandra Dvija*.

DVIJA, KAVIRĀJA. See *Kavirāja Dvija*.

DVIJA, KHARGEŚVARA. See *Khargeśvara Dvija*.

DVIJA, KṚISHṆĀNANDA. See *Kṛishṇānanda Dvija*.

DVIJA, LAKSHMĪNĀTHA. See *Lakshmīnātha Dvija*.

DVIJA, NANDEŚVARA. See *Nandeśvara Dvija.*

DVIJA, NAROTTAMA. See *Narottama Dvija.*

DVIJA, PARASURĀMA. See *Paraśurāma Dvija.*

DVIJA, PṚITHURĀMA. See *Pṛithurāma Dvija.*

DVIJA, RĀMA. See *Rāma Dvija.*

DVIJA, RĀMĀNANDA. See *Rāmānanda Dvija.*

DVIJA, RĀMARĀI. See *Rāmarāi Dvija.*

DVIJA, RATIKĀNTA. See *Ratikānta Dvija.*

DVIJA, ŚUBHANĀTHA. See *Śubhanātha Dvija.*

DVIJA, VISHṆURĀMA. See *Vishṇurāma Dvija.*

DVIJA, YASODHARA. See *Yaśodhara Dvija.*

DVIJABARA. See *Kavirāja Chakravartī.*

DVIJA BHŪSHAṆA. See *Bhūshaṇa Dvija.*

DVIJA GOSVĀMĪ (fl. 16th cent.). Poet, whose *Kāvya-śāstra* is a book in verse, containing many fables from the *Hitopadeśa* and some moral observations in rhymed couplets.

E

ELOKEŚI-VAISHYĀR-KATHĀ (The Story of the Prostitute Elokeśi). A novelette, originally written in Bengali by Miss M.E. Lesley, and later tr. by A.K. Gurney of the Baptist Mission and pub. in Assamese in 1877. Depicting conflict in a girl widow's life, she ultimately saved herself by embracing the Christian faith.

EMDAD ULLĀH. Modern writer, who has pub. critical essays and book-reviews. He was the Assistant Secretary, Publication Board, Gauhati, and now works in the editorial staff of the 'New Star', a daily newspaper of Gauhati.

F

FARWELL, NIDHI LEVI. See *Nidhi Levi Farwell.*

G

GAGAN CHANDRA ADHIKĀRĪ. Poet, who has a number of children's poems to his credit.

GAṆAKA CHARITRA. Poem by Dhanañjaya.

In order to win Sītā, Rāvaṇa makes a device by presenting before her in the Aśoka forest illusory Rāma and Lakshmaṇa, who will make an entreaty to Sītā to surrender her to Rāvaṇa. Rāvaṇa goes to the Aśoka forest in a grand procession confident of his success. In the meanwhile, Hanumanta, disguised as an astrologer, foils the purpose of Rāvaṇa by bearing strong evidence of the unchastity of his wife Mandodarī and raising his fury thereby.

GAṆEŚACHANDRA GOGOI (1907-38). Poet, whose poems are *Svapna-bhaṅga* (1934), *Pāpḍi* (1935; an autobiographical love poem) and *Rūpajyoti* (1945). According to him, the world around love is the lasting world of beatitude. He also authored *Śakunir Pratiśodha* (1929), a drama.

GANGĀDĀSA SENA. See *Aśvamedhaparva* (*Assamese Version*).

GAṄGAPĀDA CHOUDHURY. Author of *Janma Lagnar Kathā* (On the Moment of Birth; 1980), a drama.

GĀONBUḌHĀ (The Village Headman). Farce by Padmanātha Gohain Barua (q.v.), published in 1897.

It deals with the miserable life of Bhogman, a village headman who holds the responsible, burdensome, but honorary post of the headman, and whose own affairs are almost ruined on account of his official preoccupation, for which he is rewarded with insult from all—big and small. Great skill has been shown in delineating such typical rural characters as Bhogman and Rangdai.

The farce pictures realistically the British administration of the closing decade of the 19th cent. and is termed as a notable contribution to the contemporary Assamese dramatic literature.

GAUTAMA BARUA (1941-). Poet, whose chief work is *Dhṛitarāshṭra* (1977).

GĀYATRĪ KONWAR. Modern poetess, who has a good number of poems to her credit.

GHANA GOGOI. Author of *Sonar Naṅgal* and *Bhūmi Kanyā* (1962), both novels representing peasant life.

GHANAKĀNTA BARUA (fl. early 20th cent.). Writer, who is known for his drama *Umā*, in which is depicted a contrast between two women, Sumitrā, disruptive in her conduct and Umā, who applies the ointment of understanding on the ulcer of family life.

GHANAŚYĀMA KHĀRGHARIĀ PHUKAN (1795-1880). Poet, who was a high official during the reign of the last Ahom king and served in the early part of the British administration. He translated into Assamese the *Kalki-purāṇa* and profusely illustrated it with coloured paintings.

GHORĀ-NIDĀNA. Treatise in two parts on horses, which has been ed. by Tarini Charan Bhaṭṭāchārya; it describes several kinds of horses and treatment of their diseases. Its author is anonymous.

GHUNUCHĀ KĪRTANA. Poem by Srīdhara Kandali (q.v.), included in Śaṅkaradeva's famous collection, *Kīrtana* (q.v.).

The poem describes the marriage of Kṛishṇa with Ghunuchā, a daughter of Rājā Indradyumna. Kṛishṇa goes to Ghunuchā without letting Rukmiṇi know of this and this incurred displeasure of Rukmiṇī; Kṛishṇa is able to pacify and reconcile with his angry spouse. The story is taken from the *Jagannātha-purāṇa* but the poet has made it interesting by adding local colours to it.

GIRISH CHAUDHURY (1927-). Writer, whose chief work is a drama *Minā Bazār* (1958), in which the economic hardships of the lower middle class family have been clearly revealed. He is brother of Anil Chaudhury (q.v.).

GĪTA-GOVINDA (Assamese). See *Dharmadeva Bhaṭṭa*.

GĪTĀ-KĪRTANA. See *Ratnākara Miśra*.

GĪTĪ-RĀMĀYṆA. A condensed version in Assamese of the *Rāmāyaṇa* in songs, composed by Durgāvara Kāyastha (fl. 1501-1550; q.v.).

In the extant version of the *Gīti-Rāmāyaṇa*, two cantos are missing, while the last is briefly treated. The lyrics turned to classical melodies are generally employed to unfold and analyze the feelings, emotions, mental conflicts and agonies of the characters. These lyrics speak of the poet's ability to paint mental pictures under different situations. The facts that the poet himself introduced are: Rāma and Sītā recreate themselves in the forest by playing at dice, playing *Kheri*, etc.; Sītā entreats Rāma to bring the golden deer alive, so that she might keep it with her; at Chitrakūṭa, Rāma is in grief but Sītā creates Ayodhyā by her art in the forest; Rāma, Sītā, Lakshmaṇa and others celebrate the Chaitrāvalī (in the month of Chaitra) festival and play with *mot*, a kind of play with water; Sītā, while being abducted by Rāvaṇa, thinks that Rāma would suspect her character, and in fact, Rāma does so. The work shows the influence of Mādhava Kandali (q.v.) in some of the verses. It is considered as a folk edition of Vālmīki's *Rāmāyaṇa*, though the poet does not appear to be familiar with Vālmīki.

GOGOI, CHANDRAKĀNTA. See *Chandrakānta Gogoi*.

GOGOI, GAṆEŚA CHANDRA. See *Gaṇeśa Chandra Gogoi*.

GOGOI, GHANA. See *Ghana Gogoi*.

GOGOI, HITESH VIKĀS. See *Hitesh Vikās Gogoi*.

GOGOI, INDIBAR. See *Indibar Gogoi*.

GOGOI, KAMAL. See *Kamal Gogoi*.

GOGOI, KULA. See *Kula Gogoi*.

GOGOI, LĪLĀ. See *Līlā Gogoi*.

GOGOI, PANINDRA NATH. See *Panindra Nath Gogoi*.

GOGOI, RĀM. See *Rām Gogoi.*

GOGOI, SRĪ LĪLĀ. See *Śri Lilā Gogoi.*

GOHAIN, HIREN. See *Hiren Gohain.*

GOHAIN-BARUA, PADMA NĀTH. See *Padma Nāth Gohain-Barua.*

GOPĀLA (fl. 18th cent.?). Author of *Sitā-haraṇa, Durvāsā-bhojana* and *Balichhalana.*

GOPĀLA ĀTĀ (1547-1611). Dramatist of Bhavānipur, whose songs are very sweet and popular. Appointed by Mādhavadeva as one of the twelve Dharmāchāryas, he founded the Kalajhar Satra and the Kalasamhati Order in Śaṅkaradeva's fraternity. He was an erudite scholar in Sanskrit and could interpret and vivify religious and philosophical subjects with appropriate and engaging parables and allegories, for which he was famous as *Kathār Sāgara* (The Ocean of Stories). In Assamese, he was the author of two plays *Janma-yātrā* and *Gopī-Uddhava-saṁbāda*. The former staged at Bhavānipur in the presence of Mādhavadeva (q.v.) describes the legend of Kṛishṇa from the marriage of Devakī and Vasudeva to Kṛishṇa's arrival in Gokula. The *Gopī-Uddhava-saṁbāda* is of inferior merit, but the Bhramaragīta in this work, containing Bargītas of Śaṅkaradeva and Mādhavadeva is a beautiful one. He is also credited with the authorship of another play, based like others on the *Bhāgavata Purāṇa*. Gopāla Ātā's daughter Padmapriyā (q.v.) was also a poetess.

GOPĀLACHARAṆA DVIJA. Poet, who fl. during the reign of Koch King Raghudeva *c.* 1558. He was a reputed scholar; in his translation of the *Harivaṁśa,* Gopālacharaṇa introduces himself as the disciple of Gopāla Miśra, a disciple and colleague of Dāmodaradeva. In this connection, he also refers to Baladeva, another close associate of Dāmodaradeva, who succeeded the latter in the Vaikunṭhapura Satra. So far three works composed by him have been discovered, *viz.*, Assamese versions of Bks. III and VIII of the *Bhāgavata* and of the *Harivaṁśa*; Bk. III, one of the most abstruse and philosophical in nature, needs profound scholarship and poetical genius in rendering the conditions which Gopālacharaṇa fulfils. About Bk. VIII, the poet, besides the accounts of four Manvantaras and *Graha-Gajendropākhyāna*, gives a rapid survey of the Amṛitamanthana episode and finally an account of the different Manus. The *Pārijāta-haraṇa*, an episodical translation of the *Harivaṁśa*, narrates the death of Narakāsura and taking away the Pārijāta flower from Indra. The poet has borrowed certain descriptions from the *Bhāgavata* and *Vishṇu-purāṇas*. He has also translated into Assamese the Sanskrit compilation *Bhakti-ratnākara* of Śaṅkaradeva.

GOPĀLADEVA. Same as *Gopāla Ātā.*

GOPĀLADEVAR-CHARITA. Biography by Pūrṇānanda of Gopāla Ātā (q.v.) of Bhavanipur, written in the 18th century.

GOPĀLA MIŚRA KAVIRATNA (fl. 18th cent.?). Poet, who is the author of *Ghoshā-ratna*, a work, which has an established place in Assam Vaishṇavism.

GOPĪNĀTHA. Poet, who was son of Rāma Sarasvatī (fl. 16th cent.; q.v.). Gopīnātha gives his names as Dvija Gopīnātha, Gopinatha Pāṭhaka and somewhere Kandali, and the name of his village as Chinkonā in Pāṭchaurā. He assisted his father in translating the verses 812-1028 of the *Sabhā-parva*, the *Pushpa-haraṇa parva* (a *sub-parva* of the *Vana-parva*) (See *Rāma Saraswati*) and the *Droṇa-parva* of the *Mahābhārata*.

GOPĪNĀTHA BARDOLOI. Writer, whose chief work, *Tarunram Phukan* (1940) is a biographical prose work. He was the first

Chief Minister of independent Assam. His complete works in one volume *Gopinātha Bardoloi Rachanāvali* (1979) was pub. by the Publication Board, Assam, where a few more works by him have been incorporated.

GOPINĀTHA CHAKRAVARTY (fl. mid 19th cent.). Poet, whose *Kalaṅka Bhañjana* (The Removal of Blemishes) is based on the theme of Lord Kṛishṇa assuring his paramour Rādhā for the restoration of her eclipsed reputation. Chakravarty introduces a diction, which is current in the near western part of modern Assam and built his metre in the syallabic style found in the oral tradition of Assamese poetry.

GOSĀIN, SIĀL. See *Siāl Gosāin.*

GOSVĀMĪ, ANANDA. See *Ānanda Gosvāmi.*

GOSWAMĪ, ARUṆ. See *Aruṇ Goswāmi.*

GOSWĀMĪ, ATULĀNANDA. See *Atulānanda Goswāmi.*

GOSWĀMĪ, BISHṆU PRASĀDA. See *Bishṇu Prasāda Goswāmi.*

GOSWĀMĪ, DINESH. See *Dinesh Goswāmi.*

GOSWĀMĪ, DVIJA. See *Dvija Gosvāmi.*

GOSWAMĪ, G. (1926-). Author of *An Introduction to Assamese Phonology* (Poona, 1966).

GOSWĀMĪ, HEMA CHANDRA. See *Hema Chandra Goswāmi.*

GOSWĀMI, JATIN. See *Jatin Goswāmi.*

GOSWĀMĪ, KUMUD. See *Kumud Goswāmi.*

GOSVĀMĪ, LALITA. See *Lalita Gosvāmi.*

GOSVĀMĪ, MAHESH. See *Mahesh Gosvāmi.*

GOSWĀMĪ, MAHESH CHANDRA DEVA. See *Mahesh Chandra Deva Goswāmi.*

GOSWĀMĪ, MAMOṆI RAISAM. See *Māmoṇi Raisam Gosvāmi.*

GOSWAMI, P.C. Modern writer, who authored *Baideśika*, a travelogue.

GOSWĀMI, PRABODHA. See *Prabodha Goswāmi.*

GOSWAMI, PRAPHULLADATTA GOSWĀMĪ. See *Praphulladatta Goswami.*

GOSWĀMI, PRASANNA. See *Prasanna Goswāmi.*

GOSWĀMĪ, RĀDHIKĀ MOHAN. See *Rādhikā Mohan Goswami.*

GOSVĀMĪ, RAGHUDEVA. See *Raghudeva Gosvāmi.*

GOSWĀMI, RĀMA. See *Rāma Goswāmi.*

GOSWĀMĪ, RANJIT KUMĀR DEV. See *Ranjit Kumār Dev Goswami.*

GOSWĀMĪ, ŚĀRADĀNANDA DEVA. See *Śaradānanda Deva Goswāmi.*

GOSWĀMĪ, SARAT CHANDRA. See *Sarat Chandra Goswāmi.*

GOSWĀMĪ, SARAT. See *Sarat Goswāmi, Jr.*

GOSWĀMI, SUPRABHĀ. See *Suprabhā Goswāmi.*

GOSWĀMĪ, SURESH. See *Suresh Goswāmi.*

GOSWĀMĪ, SWARṆA. See *Swarṇa Goswāmi.*

GOSWĀMI, TRAILOKYA NĀTH. See *Trailokya Nāth Goswāmi.*

GOSWAMI U. (1926-). Author of *Asamiyā Bhāshār Rūpa-kathā* (Gauhati, 1974), *Bhāshā Vijñāna* (1976), *An Introduction to Assamese* (1978) and *A Study on Kāmrūpi, a Dialect of Assamese* (1970).

GOSWĀMI, UPENDRA NĀTH. See *Upendra Nāth Goswāmi*.

GOVINDA DĀSA. Writer, who compiled *Satsampradāya-kathā* during the reign of the Āhom ruler, Rudra Siṁha (1697-1714); the work deals with the history of the Satra institutions, particularly under the Ahoms.

GOVINDA MAHANTA (1925-). Novelist, whose chief works: *Śesha Patha* (1948), *Kṛlshakar Nāti* (1950) and *Jivanā-bimā* (1952) are novels of social study.

GOVINDA MIŚRA. Poet, who was contemporary of Bhaṭṭadeva (fl. 17th cent.; q.v). He was son of Tārāpati and the great grandson of Rāma Miśra (q.v.). His scholarship was not less than his poetic genius; he translated into Assamese verse the *Bhagavad-gitā*, known as the *Kṛishṇa Gitā*. The poet being himself a devotee and a great scholar consulted all the great commentaries and followed that of Śrīdhara Swāmi. This work is very popular. Govinda Miśra's language is simple, chiselled and beautiful, and is easy to memorise.

GOVINDA PRASĀD ŚARMĀ (1940-). Author of *Jiavni* (Biography; 1974; a treatise on biographical writings). He has pub. two works: *Kāchār Dāre Hirār Dāre* (Like Glass Like Diamonds; 1968) and *Dūshita Subāsa* (Contaminated Fragrance; 1971). He has also pub. critical essays and book-reviews.

GOVINDARĀMA BHUYAN (fl. 19th cent.). Poet, who contributed poems to the "Orunodoi", the first Assamese monthly journal, which was founded by the American Baptists as early as 1846 and continued to appear till the end of 1882. He wrote verses on various aspects of modern life.

GUHA, AMALENDU. See *Amalendu Guha*.

GUṆABHI CHAUDHURY. Modern poet, who died prematurely but has a good number of poems to his credit.

GUNĀBHIRĀMA BARUĀ, RAI BAHADUR (1837-94/95). Writer, who was born at Jorhat. After his father, Ranārāma Baruā's death, he was sent to Calcutta for higher studies by Ānandarāma Dhekiāl Phukon (q.v.), who was a near relation. Barua was a government official and retired in 1890.

While studying at the Presidency College, Baruā edited Mādhavadeva's *Nāma-Ghoshā* (q.v.); he also composed a play, *Rāma-Navami* (1858; q.v.), a tragedy woven about the subject of widow-marriage. *Ānandarāma Dhekiāl Phukānar Jivana Charitra* (1880) is the first biographical work of modern type; in writing this work, he broke through altogether the tradition of the religious biography of the Vaishṇava period. His *Asama Burañji* (1884) is also the "first comprehensive modern history of Assam bringing out not only the political aspect of Assam, but also the religious, social and the cultural. His descriptions are charming; his language, shorn of rhetorical flowers, is elegantly simple and appealing." Baruā also edited "*Asama Bandhu*" a monthly literary journal in Assamese issued from Calcutta in 1885, and himself contributed a number of valuable articles on Assam's history. *Kathin Śabdar Rahasya Vyākhyā* (1911), Barua's posthumous work gives humorous interpretations of words.

In Baruā's hands, Assamese prose was made a full-fledged literary and artistic medium. His dominating personality, and his long literary career made him the central figure of fruitful literary work and compelled his contemporaries to regard him as the literary dictator of the time.

GUṆAMĀLĀ ("*GARLAND of PRAISES*").

Poem by Śaṅkaradeva (q.v.), composed at the instance of Koch King Naranārāyaṇa (r. *c*. A.D. 1540-80). It is a tiny work of six *Kīrtana-ghoshās* with a total of 378 jingling verses with four feet of six syllables in each verse. The work provides a skilful condensation of parts of the tenth and the eleventh books of the *Bhāgavata-purāṇa*. Containing hymns of praise to Vishṇu and Kṛishṇa, it is easy to remember.

GURNEY, A.K. (b. 1845). Christian (Baptist) missionary, who was the author of one of the first Christian Assamese novels, *Kāminikānta* (q.v.), pub. in 1877. He also tr. into Assamese in 1877 *Elokeśi-Vaishyār Kathā* (q.v.), a novelette originally in Bengali by Miss M.E. Lesley.

GURNEY, A.K. Mrs. Author of the Assamese version of *Phulmaṇi aru Karuṇā* (1877), tr. from Bengali original by Mrs. Mullens.

GURU-CHARITA. A biography of Śaṅkaradeva (q.v.) in verse, composed by Daityārī Thākura (q.v.; *c*. 1564).

H

HALIRĀMA DEKA (1901-62). Writer, who was the author of short stories, depicting a deeper analysis of character and satire. His *Alakāloi Chiṭhi* (Letters to Alakā; 1956, is in the form of letters addressed to Alakā. An epistolary novel, Deka's prose style is dignified and thoughtful.

HALIM, SAMIR ABDUL. See *Samir Abdul Halim.*

HALIM, SYED ABDUL. See *Syed Abdul Halim.*

HANCHE, SAMSING. See *Samsing Hanche.*

HANDIQUE, K.K. (1896-1982). Sanskrit scholar, who has to his credit several illuminating articles in Assamese like "Anubadar Kathā", "Spanish Sāhityat Romeo Juliet", "German Sāhityat Sapon Nāṭaka", "Greek Nāṭakar Gāna", "Socratesar Mate Kavir Prakṛiti", etc.

HANDĪQUE, RĀDHA KĀNTA. See *Rādhākānta Handique.*

HARA-GAURĪ-SAṀVĀDA. A newly-discovered Assamese poem, composed by Hema Sarasvatī (fl. early 14th cent; q.v.).

Consisting of six Chaps. in 899 verses of more than 4,000 lines, Chap. I treats of the death of Hiraṇyakaśipu by Nṛisiṁha; Chaps. II-V deal with the warfare of Tāḍakā, burning down of Kāmadeva by Śiva and the birth of Kārtikeya. The last chapter purports to give an account of the means and ends of yoga practices.

The poem dealing with the marriage of Śiva and Pārvatī, is a mature work, interspersed with poetical descriptions of natural beauty, the reponse of man to seasonal variations and the expressions of human sentiments under different circumstances. It bears the stamp of Kālidāsa's *Kumārasambhava* and the *Kālikā-purāṇa* in respect of narrative details.

HAR GOVINDA ŚARMĀ. Modern writer, who has authored some children's stories.

HARAKĀNTA MAJINDAR BARUA (1815-1901). Author of *Harakānta Sadar Āminar Atmajīvanī* (pub. 1960), an autobiography, which is a day-to-day record of this British Government servant's life in the 19th-century Assam. The first part covering the period from his birth till 1856 is written in the form of an autobiography, while the period from 1856 to 1890 is in the form of an elaborate diary. His chronicle of Assam (*Asam Burañji*) is also a noteworthy contribution.

HARE KṚISHṆA DEKA (1948-). Poet, whose chief poetical collections are *Svara-*

bora (The Tones; 1973) and *Rātir Śobhāyātrā* (A Procession by Night; 1981). Apart from his stories scattered in different literary magazines, his collection of 12 stories: *Prakritik aru Anyanya* (The Natural and Others; 1984) for its probing into the human psyche, is a departure from the beaten track of Assamese short stories.

HARE KṚISHṆA DUARA. Poet, who is known for his *Jantobor* (1978).

HARENDRA NATH ŚARMĀ. Author of *Joan d' Arc* (1918), *Kāmāl Pasha*, and a few other biographies of minor nature. He edited a children magazine *Pakhilā* (The Butterfly; 1933-35) for a few years.

HAREŚWAR ŚARMĀ-BARUA (fl. end of 19th cent.). Author of dramas: *Abhimanyu-Vadha* and *Śakuntalā.*

HARI BARDOLOI. Modern writer, who has authored some children's stories.

HARI BARKAKATI (1927-). Modern poet; obscurity, shocking images and good literary allusions are the notable features of his poems. He has sought refuge in a gay cynicism bordering on the pathetic. His chief works are: *Konobā Śitar Eṭā Bagā Sandhiyāt* (In a White Evening of the Winter; 1973) and *Svapnabhaṅga* (1978) and two more recent collections of poems.

HARIBILĀSA AGARWĀLA (1842-1943). An Assamese patriot, who is responsible for publication of several Assamese manucripts.

HARICHARAṆA. See *Ananta Kandali.*

HARIDĀSA (fl. 16th cent.?). Poet, who was a native of Hājo; he rendered Bk. V of the *Bhāgavata-purāṇa* at Barpēṭā, when Dāmodara was still living there. The poet gratefully refers to Śaṅkaradeva (q.v.) also.

HARI NĀTH ŚARMĀ DOLOI. Author of *Śaṅkaradevar Sāhitya Pratibhā* (1980) and *Sāhitya-Praveśa* which are reference works to the literary works and genius of Śaṅkaradeva and literature in general. He also authored *Asamat Śakti Sādhanā aru Śakti Sāhitya* (1984) on Śakti worship and Śakti literature. He has compiled a mythological dictionary of Puranic proper names and holy places. He has also critically edited a few old manuscripts.

HARI PRASĀD BARUA (1889-1974). Writer, who is known for *Mainā* (1945) and *Birochitāra Deśa* (1953), both collections of stories for children.

HARIŚCHANDRA BHAṬṬA. Modern writer, who is known for his dramas.

HARIVARA VIPRA (fl. early 14th cent.). Poet, who himself mentioned that he fl. under the patronage of King Durlabha Nārāyaṇa (r. over Western Assam including Cooch-Behar in the early decades of the 14th cent.). He composed the *Vabruvāhanar-Yuddha* (q.v.) and *Lava-kuśar-Yuddha*, describing the fight between Rāma and Lava-Kuśa (father and sons), the story of the latter being taken from the *Jaiminiaśvamedha* (Chaps. 22-26). The poet exercises poetic liberty in summarizing the original narratives, while expanding and embellishing some other portions. He appears to be fond of giving details from scenes of warfare, a feature which became highly popular with the latter poets of the Vaishnavite period.

Harivara Vipra is one of the great poets of his age, his translation bearing the stamp of his original genius and poetry. He holds a place next to Mādhava Kandali (q.v.) in the use of idiomatic expressions, similes and metaphors.

HASTĪ VIDYĀRṆAVA. A descriptive account of types of elephants, their training and their diseases and treatment, written on oblong strips of Sāñchi bark, originally consisting of 193 folios, but now there remaining only 135. The folios are profusely illustrated with illuminated paintings of superior skill and workmanship representing various types of elephants and scenes from the Āhom Royal Court. Each side of a folio contains 10 lines of writings but the folios with illustrations contain only a few lines of writings. It has recently been printed.

The work was written by Sukumāra Barkath in 1734 upon orders from Āhom king Śiva Siṁha (1715-44) and his queen Ambikā Devī. The illustrations were done by two famous painters Dilbar and Dosai. The basic material for it was taken from the *Gajendra Chintāmaṇi* by Śambhunātha.

HAZĀRIKĀ, ATUL CHANDRA. See *Atul Chandra Hazārikā.*

HAZĀRIKĀ, BHABANĀTHA. See *Bhabanātha Hazārikā.*

HAZĀRIKĀ, BHUPENDRA NĀTH. See *Bhupendra Nāth Hazārikā.*

HAZĀRIKĀ, BISHṆU PRASĀDA. See *Bishṇu Prasāda Hazārikā.*

HAZĀRIKĀ, DUTIRĀMA. See *Dutirāma Hazārikā.*

HAZĀRIKĀ, KĪRTI NĀTH. See *Kīrti Nāth Hazārikā.*

HAZĀRIKĀ, MAFIZUDDIN AHMED. See *Mafizuddin Ahmed Hazārikā.*

HAZĀRIKĀ, RIJU. See *Riju Hazārikā.*

HAZĀRIKĀ, TILAK. See *Tilak Hazārikā.*

HAZĀRIKĀ, VIŚVEŚVARA. See *Viśveśvara Hazārikā.*

HEM BARUA (1915-77). Writer, who was born at Jorhāt. His chief literary works are: *Ādhunika Sāhitya* (criticism; 1950), *Sānmi ḥali* (Assorted: 1957; a collection of essays written on different occasions, ranging from Egyptian history to Einstein and open air theatres to feminine beauty), *Sāhitya aru Sāhitya* (Gauhati, 1962), *Sāgara Dekhichā?* (Have You Seen the Sea?; 1956; diary of his travel in America through some European countries), *Ranga Karabīr Phūla* (1959; a diary of travel in Russia), travelogues on visits to other countries, *Assamese Literature* (NBT, Delhi, 1965) in English (Assamese version, *Asāmiya Sāhityā*; 1970) and modern Assamese poetry (New Delhi, 1960). His travels are written in a literary style. He also composed some poems, which are symbolic. Such poetical anthologies are: *Balıchandā* (The Sand-dusts; 1959) and *Manamayūri* (The Peacock of Mind; 1965). He ed. folk-literature as well. His posthumous publication is *Sāhitya aru Samasyā* (Literature and Problems; containing critical essays).

HEMA BARUA (1890-1958). Writer, whose *Chapania*, *Morgharkhan* and *Navagraha* are prose works; he has also written some short stories. His works are marked by keen observations and benign humour.

HEMACHANDRA BARUĀ (1835-1896). Writer, who is called the father of modern Assamese language and literature. Born at Rajābahār village in Sibsagar in an orthodox Brāhmin family, he was given Sanskrit education but learnt English secretly at home and with the assistance of the Missionaries. He held various Government posts and retired in 1881. He was offered the post of an extra-Assistant Commissioner in 1875 and 1876 which he refused lest it should prove an impediment to his literary career.

He started his literary work as a writer of school text-books, of which the *Ādipāṭha* (School Primer, 1873) and *Pāthamālā* (School Text) are still considered as the best specimen of the Assamese prose style. His

Asamīyā Vyākaraṇa (1859) is a systematic grammar which *inter alia* laid clear-cut rules for spelling and syntax. His *Hemakośa* (Dictionary; 1900) is a standard work of reference, with the etymology of 22,346 words and their English equivalents and describes clearly what the words in the Assamese language really meant. Of his works, the *Bāhira Rang-Chang Bhitare Koā-Bhāturi* (All that Glitters is Not Gold) (q.v), a novelette depicting many vices of the Assamese society, introduces for the first time the satiric or critical spirit in the Assamese literature. *Kāniyāra Kirttan* (Revels of the Opium-addict; 1861; q.v). is an outstanding reformatory social farce. Contributing regularly to "Orunodoi", Baruā, after his retirement, also edited "Assam News", an Anglo-Assamese weekly published from Gauhati, through which the present etymological orthography of Assamese was first fully re-vindicated and re-established.

"In the evolution of the Assamese prose style, Hemachandra Baruā has left a profoundly wholesome influence. At a time when spelling of words and syntax were very very fluid, his writings came forth with a solid firmness to which things could now be referred to."—*Baruā, MAL, 8.*

HEMA CHANDRA GOSWĀMĪ (1870-1928). Poet and writer, whose chief works are: *Phular Chāki* (The Nosegay of Flowers; 1907; a collection of romantic poems, of which "Puvā" (The Dawn), "Priyatamār Chīṭhi" (An Epistle from the Darling), "Kako arū Hiya Nibilao" and "Kākuti" deserve special notice, ed. of *Purāṇi Asam Burañji* (ed. 1922; a charming old chronicle of Assam), ed. and pub. of Sūryakhari Baladeva Daivajña's *Darrang Rāj-Vaṁśāvali*, *A Descriptive Catalogue of Assamese Manuscripts* (Calcutta University, 1930) and ed. of Bhaṭṭadeva's *Kathā Gītā*. He authored *Asamīyā Sāhityar Chāneki* (Specimens of Assamese Literature; 7 vols., 1929), which may be called a literary encyclopaedia in Assamese. It contains specimens of Assamese writings from ancient to modern times. He also contributed scientific, antiquarian, critical and other articles to the different journals of his time.

HEMACHANDRA ŚARMĀ. Modern writer, who is a regular contributor to the columns of "Natun Asamīyā", a daily newspaper.

HEM KĀNTA BARUA. Modern poet, who has published a good number of poems.

HEMA SARASVATĪ (fl. early 14th cent.). Poet, who mentioned that he fl. under the patronage of King Durlabha Nārāyāna (r. over Western Assam including Cooch Behar in the early decades of the 14th cent.). He composed the *Prahlāda-charitra* (narrating the story of Prahlāda based on the *Vāmana-purāṇa*), a small poem of a hundred verses. The language though Sanskritised, is not difficult. It describes the devotion of Prahlāda and the fight of man-lion, an incarnation of Vishṇu, with Hiraṇyakaśipu. The book has been claimed as the first Assamese work. *Hara-Gauri-saṁvāda* (q.v.) is a newly-discovered work of the poet. Here the poet comes out in full bloom.

Hema Sarasvatī is not a powerful story-teller and the treatment of details is not very attractive so far as the *Prahlād charitra* is concerned. His language and style are not of a high order and polish and lack utterly in idiomatic expressions. Rhyming also is not smooth in places.

HEMA ŚARMĀ. Author of *Batar Dubariban* (1957) and *Svāgata* (1963). both collections of literary essays.

HEMANGO BISWĀS (1914-). Author of a two-part travel account on China: *Āhou Chin Chāi Āhilon* (China Revisited: vols. I, II, 1975, 1977), wherein the author presents a socio-economic picture of life in Socialist China. He is also a poet of Marxian ideology.

HEMANT KUMĀR ŚARMĀ (1932-). Author of *Smritir Palasa* (1979), a collection of short stories, which convey the impressions of real life experiences in a rural-urban background. His other story collections are *Sei Mālādhari* (The Garland; 1981) and *Rākhi Bandhana* (1984). He has ed. *Birendra Bhaṭṭāchāryar Sāhitya Kriti* (1984), which contains articles on different aspects of Bhṭṭāchārya's literary works and creative genius by eminent modern writers. Earlier he had authored *Kavarir Pare Pare* (1963) and *Asamiya Sāhityat Drishṭipāt* (1961).

HIMENDRA BARTHĀKUR. Dramatist, whose chief serious play *Bāgha* (Tiger; 1972) inspires young people to fight against social corruption and to form a healthy and progressive society.

HIRANYAMAYĪ DEVĪ. Authorers of *Niyar Topal* (1958), a short story collection.

HIREN BHAṬṬĀCHĀRYA (1931-). Poet, whose chief poetical anthologies are: *Mor Deśa Mor Premar Kavitā* (Poems of My Country, My Love; 1972) and *Vibhinna Dinar Kavitā* (Poems of Different Days; 1977), *Noi Gungumai* (1978) and *Sugandhi Pakhita* (The Fragrant Butterfly; 1981). Also a song writer, an onomatopoeic and epigrammatic use of words and syntax and a subdued use of internal rhymes characterize his poetry.

HIREN GOHAIN (1939-). Poet and scholar, whose poetical work is *Vastavar Svapna*. In 1970, he has pub. *Sāhityar Satya* (Literature and Truth), which included critical articles on T.S. Eliot, D.H. Lawrence, Rabindra Nath Tagore, Lakshmīnātha Bezbarua, Jyotīprasāda Agarwalla, Ambikagiri Raychaudhari. His later work *Sāhitya aru Chetanā* (Literature and Consciousness; 1973) however, repudiates his early views and establishes Marxist stand. His *Kīrtana-puthir Rasavichāra* (An Appreciation of the *Kīrtana*; 1980) traces the sources of Śaṅkaradeva's abiding appeal to the Assamese masses. He has also pub. several collections of poems for children. In his *Upanyāsar Ādhunika Samālochanā* (Modern Criticism of Fiction; 1985), he lays stress on the moral overview of the author.

HIRENDRA NĀTH DUTTA. Poet, who has a good number of poems to his credit. He has a quietude of approach, which makes his poems sincere reflections of a recluse in a social setting. *Somdhirir Sovarani* (The Memories of Somdhiri; 1981) is his published collection of poems, which had come out earlier in diverse magazines.

HITESH DEKĀ (1924-). Novelist, whose chief works *Ājir Mānuh* (Man of Today; 1952) and *Māṭi Kār* deal with the present-day life and agrarian problems, an attempt being made to evaluate the political and social rights of man. His *Bhārā Ghara* describes a love-story round the ever-growing urban housing problem. His latest novel is *Natun Path* (1981). He has written short stories as well.

HITESH VIKĀS GOGOI. Modern poet, who has a number of poems to his credit. He is influenced by some African, Latin American and Arab poets.

HITEŚVARA BARBARUĀ (1876-1939). Poet, who was son of Chikau Gagai Barbarua. Born at Sāru Charai, Jorhāt, in straitened family circumstances, he had to discontinue his high school education owing to poverty. He then got a job of a tea-garden clerk. He was read extensively in English literature and Assamese history and was considered an authority on history of Āhom rule in Assam.

He composed long narrative poems in Blank Verse and a number of sonnets in the English style. *Dhopākali* (Bud; 1902) is a collection of his youthful poems. The theme of his long poem *Kamatāpur Dhvaṁsa Aru Birahini Vilāpa Kāvya* (The Fall of Kamatāpur and Lamentations of the Lady in Separation; 1912) divided in 15 sections, is taken from the mediaeval Assamese history and presents in somewhat dramatic way how ancient Kamatāpur (situated near modern Cooch Behar) was sacked during the rule of king Nilambara by the Nawab of Gaur through the machination of Nilambara's own minister. The poet also makes a brief excursion into the land of passionate romance. *Tirotara Ātmadāna* (Self-sacrifice of a Woman), another historical narrative poem, narrates how the chaste Jayamatī, the celebrated Āhom princess, held as ransom by a tryannical despot, the Lara-Rāja, voluntarily faced death for the sake of her husband and the country. The *Juddhakshetrat Āhom Ramaṇī Ba Mulā Gābharu* (An Ahom Heroine in the Battlefield or Mulā Gabharu; q.v.) is another long narrative poem by Barbarua. Barbarua was a voracious reader of European literature and his Anjali is modelled after Angelina in Goldsmith's *Vicar of Wakefield*. He composed his *Desdemona Kāvya* (1917) on Shakespeare's *Othello*. His works are full of quotations from famous European writers. The *Ābhāsa* (Outline; 1914) consisting of 21 lyrics, treats of the lives of diverse women as Yaśodā, Boadicea and Joan of Arc.

Barbaru's *Mālacha* (1918), the first sonnet-sequence in Assamese, consists of 128 sonnets and treats of very wide range of topics, such as "Īśwar" (God), "Kalpanā" (Fancy), "Ihakala" (This side of the Grave), "Sapon" (Dream), besides the poems addressed to Shakespeare, Kālidāsa, Śaṅkaradeva, Śakuntalā, Miranda and other figures, real and imaginary.

The *Chakulo* (Tears, 1922), another sonnet-sequence of the poet, was written on the death of his youngest son and expresses the deep affliction of the parent; several sonnets treating of the ultimate problems like Life, Death, Soul, Heaven and the like. One of his finest sonnets is "Kāṇar Thūrīyā" (The Ear Ornament), an all-time great by any standard.

Descended as the poet was from the ancient Āhom noble family, he knew intimately the pageant of Āhom history. This he collected into the *Āhomar Din* (The Āhom Days or History of Assam under the Āhoms), which took him ten years. This however, remains unpublished.

His *Mālitā* (1914), a novel gives a faithful picture of some aspects of Āhom aristocracy in its heyday.

HOLIRĀMA DEKĀ (1901-62). Writer, who was born at Sarthebari, Kamrup. He was the author of a novel, *Alakālai Chithi* (Letters of Alakā; 1948) and some short stories, chief ones being "Be Bare Bhāī" (Oh, Elder Brother), "Bhabishyat" (Future), "Rahan Sanā" (Coated with Varnish), "Biyā Bibhrāt" ((Marriage Discord) and "Bālibhāt" (Picnic).

HOMEN BARGOHAIN (1931-). Writer, who is noted for his short stories and poetry; his poetry dwells mostly on sex themes. His short story collections: *Bibhinna Korāch* (1957), and *Prema āru Mṛityur Kāraṇe* (1958) have also a strong tendency towards sex and factual realism; some of the stories are coloured by existentialism. His another collection: *Hridayar Mānachitra*

(1979) probes the experiences of fear, ecstasy and the supernatural. He has also written dramas and novels: his novel *Subālā* (1963) describes the fate of a village maiden enticed into prostitution by unscrupulous people. Her pathetic attempts to start a new life as a chaste woman in married life are frustrated by her drunken husband. In his important novel *Tāntrika* (1967), he uses a thin story to explore the possibility of attaining super-sensual ecstasy through the medium of bodily or sexual union. His *Pitā Putra* (father and sons; 1974), another novel portrays the conflict of two generations. His chief short stories are: "Hāti" (Elephant) and "Śiśur Hanhi" (The Laughter of the Child). He loased a *Vaṁś. Śatābdir Asamiyā Sāhitya* (1971) and his collection of essays is *Jijñāsā* (Quest; 1980). In his *Ānanda aru Bedanar Sandhanat* (In Search of Joys and Sorrows; 1981), he has selected a few of his Western poets like Goethe, Heinrich Heine, Rimbaud, etc. for a subjective appraisal of their personal joys and sufferings and how these have found expression in their writings. In 1985, he has written 'Matsyagandhā', a creative and human document of a fishing community in a remote area of Assam.

HṚIDAYĀNANDA KĀYASTHA. See *Ananta Ṭhākura Ātā.*

HUSSAIN, RAFIKUL. See *Rafikul Hussain.*

I

IMRĀN SHĀH. Modern writer, who has a number of short stories to his credit. He writes varied types of popular stories. His chief story collections are *Pia Mukha Chandā*, *Bandi Bihangame Kande*, *Akala Basanta*, etc. He has tr. into Assamese in 1984 Brecht's *The Life of Galileo.*

INDIBAR GOGOI. Modern writer of the first half of the twentieth century who has published a good number of short stories.

INDREŚVARA BARṬHĀKURA (1887-1960). Writer, whose great work *Śrivatsa-chintā* (1927) is a drama based on a Puranic episode. He has also written articles on the ancient Indian culture and drama. The *Indramallikā* (Chrysanthemum) is a collection of poems on varied themes. His other poems are *Bhārati*, *Sarade Namas*, *Durabāsā*, *Vālmiki*, *Vedavyāsa*, *Urvaśi*, etc. He was an actor, a painter, a clay-modeller, a musician and an educationist—all qualities combined in one personality.

IYARUINGAM. See *Birendra Kumār Bhaṭṭāchārya.*

J

JADU BORPUJĀRI. Modern writer, who has a number of short stories to his credit.

JADUMANIDEVA (fl. 17th cent.). Poet, who was the author of nearly 200 devotional lyrics. He also wrote a devotional play on *Phalgutsava*.

JADURĀM BARUĀ. See *Bronson, Miles*.

JAGANNĀTHA BARDOLOI. Modern writer, who is known for his drama: *Dhruva*.

JAGATI, JÑĀNĀNANDA. See *Jñānānanda Jagati*.

JAIN, CHIRANJĪV. See *Chiranjiv Jain*.

JAJÑEŚWAR ŚARMĀ (1907-). Modern scholar, who compiled and ed. *Śatapatra* (1937), an anthology of Assamese romantic poetry, which revealed a sensitive critical mind regarding romantic poetry. He has also written some poems and literary reviews.

JAMIRUDDIN. Modern writer, whose chief novels are: *Samāj Sanghat Saṅgrām*, *Abhijātri* and *Chandan*. He has also a good number of short stories to his credit.

JAMUNEŚVARI KHATANIAR (1899-1924). Poet, who has a number of romantic poems to his credit.

JANĀRDAN ṬHĀKUR. Writer, who is known for his romantic drama: *Bhaiyāmar Senduriā Āli* (1952), and the historical drama *Chāṇakya*.

JATIN GOSWAMI. Author of *Matir Bukut* and *Abadhya Jaṭāyu* (The Invincible Jaṭāyu; 1980), both novels. He has a good number of short stories to his credit, his important story being "Kañchanamati".

JATĪNDRANĀTHA DUĀRĀ (1892-1964). Lyric poet, who was born at Sibsagar. He contributed his poems to "Bānhī" and "Ushā" since the beginning of the second decade. He also rendered into Assamese the *Rubaiyāt of Omar Khayyam* under the title *Omar Tīratha* (1926). He was the author of *Āpon Sura* (My Own Songs) and *Banaphūla* (Wild Flowers), collections of his musical poems in the 'thirties'. His *Kathā-kavitā*, though he claims it to be poetry, is written in impassioned prose.

Duara is essentially a poet of beauty and love, though his love is attended with pessimism. Due to his liquid music and melancholy, Duara's poetry has been hailed as a magnificent combination of Shelley's melancholy and Keats' music.

JAYADRATHA-VADHA (Assamese). See *Kaviratana Sarasvati*.

JAYAMATĪ. Historical drama by Padmanātha Gohain Barua (q. v.) published in 1900.

It is a tragedy describing the supreme self-sacrifice of princess Jayamatī, who was put to death by the tyrannical Āhom King Lararaja because Jayamatī, taken by the King as a hostage, refused to reveal the whereabouts of her absconding Lord Prince Gadādhara, for Gadādhara was not only her husband, but also the promise of a good government in future. Though it is the earliest tragedy of the author, it "sustains a tragic atmosphere and delineates character much better than what the *Sādhani* (q.v.) does." See *Jayamati Kunwari*.

JAYAMATĪ KUNWARĪ. Historical play by Lakshmīnātha Bezbarua (q.v.), composed in 1915. It deals with the supreme self-sacrifice of the chaste princess, Jayamatī, who was tortured to death for the sake of her husband, Prince Gadādhara and the country. In the play, the character of the Nāga damsel Dālimī and her unalloyed love for Gadādhara is an immortal and idealistic invention.

JAYA NĀRĀYAṆA. Author of a biography of Gopāladeva; his time is not certain.

JAYANTIA BURAÑJI. See *Burañjis*.

JAYARĀMA (fl. 17th cent.). Poet, who translated into Assamese the first chapter of Bk. IV of the *Bhāgavata-purāṇa*; it deals with the genealogy of the daughters of Manu. The poet describes Gopālacharaṇa as his preceptor.

JITENDRA NĀTH KHOUND (1940?-86). Author of *Tene Mṛitak Nahalo Moi Kiyā* (1979), a collection of biographical sketches of the martyrs of Assam; it is meant for children.

JĪVANARA BĀṬAT (On the Path of Life). Novel (1945) by Bina Barua (q.v.), which presents a graphic and authentic picture of rural and semi-urban life in Assam. The central character is Tagar, a poor village maiden.

Kamalakānta, an educated young man, while attending a marriage at his friend's house, falls in love with a beautiful girl, Tagar. He presents her with a signet ring, professing his love and assuring that a formal marriage proposal would reach her. Kamalakānta, however, marries Suprabhā, the daughter of a Rai Bahadur, to boost his prospects in Government service. Tagar has to marry an honest young man Dharani, a minor official in the Weaving Department. Dharani dies of consumption after having been gaoled for taking part in the non-co-operation movement. Tagar is left to eke out a livelihood by her weaving skill. She also teaches weaving to the wife of the newly-posted Deputy Collector. Tagar is suspected of pilfering some ornaments from the house of the Deputy Collector. Her house is raided and the police recover the signet ring with the initials of Kamalakānta. At the sight of the ring, however, the Deputy Collector faints, remembering his betrayal years before. The archetype of the signet ring is employed here in a new context. Thus the story of Kālidāsa's-*Śākuntalam* has been given a new garb. The novel was hailed as a classic.

JOGAL DĀS (1910-). Author of a biography: *Mohendra Deka Phukan* (1984). He has to his credit a number of plays including *Mirā Bāi*, *Satāwan Shāl* (1857) and *Bāyanar Khol* (1982). The last one is a social and the former two are historical plays. His contribution to the appreciation of art is embodied in *Chausasthi Kalā* (64 arts) and *Loka-kalā*. He is a painter and sculptor also. In 1985, he has pub. in a Journal his memories of old Guwahati; the description is a feat of painting in words.

JOGEN CHETIA. Modern writer, who has made a mark in the field of drama.

JOGEN ŚARMĀ. Modern writer, who is noted for children's novels.

JOGENDRA NĀTH ŚAIKIA (1910-84). Modern writer, who is known for his *Patangar Kathā* (Insect's Life), a popular book for children.

JOGESH DĀS (1927-). Writer, who was born at Hansara. He has so far produced about a dozen social novels. His novel *Dāvur āru Nāi* (No More Clouds; 1955), which achieved great success, is a graphic account of the demoralizing and disruptive effect of the Second World War upon moral and ethical values in society during the days Assam served as a military base camp. His *Triveni* (1961) is a collection of three novelettes. *Chā Jui Khedi* (Will-o'-the-Wisp; 1969) impressively draws a sharp contrast between the life-styles of two sisters placed in diametrically- opposite societies. *Hejār Phūl* (Thousand Blossoms; 1967) narrates the tragic efforts of an unwed mother to get recognition from society for herself and her grown-up children. In *Nedekhā Juir Dhovā* (Smoke of Unseen Fire; 1972) is presented the social phenomena of the false sense of aristocracy in our society. His short story collections are: *Papiyā Tārā* (Shooting Star; 1956), *Hāzār Lokar Bhīr* (Throng of Legion), *Āndharar Āñre Āñre* Behind the Darkness; 1958), *Modarar Bedana* (1963) and *Prithibir Āsukha* (The Earth's Malaise; 1980; this work won the Sahitya Akademi award). His chief stories are: "Prātah-Sandhyā" (Mornings and Evenings) and "Kalpatuār Mṛityu" (Woe to the Hanger-on). He has a talent for neat characterization. He is also a regular contributor of short stories to various periodicals. In 1984, he has ed. *Samakālina Galpa*, which is a collection of 14 stories of contemporary writers.

He authored *Folklore of Assam* (NBT, New Delhi, 1972). He ed. a commemoration volume (1978) on the late Hem Barua.

JOGEŚWAR ŚARMĀ. Poet, whose chief collection of poems is *Āji Dupariyā* (Today at Noon; 1984). He is also known for his critical essays.

JOGIRĀJ BASU. Author of *Vedānta aru Vaishṇava Dharma* (Vedānta and Vaishnavism; 1978). He is of the view that Śaṅkaradeva's philosophy was akin to that of Vedānta. He is also author of *Vedar Parichaya* (1970), a scholarly work on the Vedic literature.

JUDDHAKSHETRAT ĀHOM RAMANI BA MULĀ GABHARU (An Āhom Heroine in the Battlefield or Mulā Gabharu). A long narrative poem by Hiteśvara Barbarua (q.v.; fl. early 20th cent.)

The poem, deriving its theme from the 6th and 7th invasions of Assam by the Moghuls of Delhi in 1532 and 1533, extols the exemplary courage, unswerving heroism and sacrificial love of the Assamese heroine, Mulā, who, joining the army, faced the Moghuls, killed their two generals and thus avenged the death, at their hands of her own husband, a general killed in action the previous year. Mulā later on met her end while fighting. A soul-stirring patriotic appeal runs through the poem and the poet's lines on love of the country have become proverbial in Assam.

JUGAL DĀS. See *Jogal Dās*.

JYOTĪPRASĀDA ĀGARWĀLLĀ (1903-51). Lyrist and dramatist. Independence, love of the motherland and juster social order are the three elements which dominate the poet's songs. For moving eloquence, exalted ideas, apt imageries, and delicate melodies, his songs are matchless. The three published plays (several others are still in manuscripts) are: *Soṇita Kunwārī* (The Princess of Soṇitpura, 1925) *Kārengara Ligiri* (The Maid of the Court; 1937; q.v.) and the *Labhitā* (1948). The story of the first drama revolves round the famous episode of Ushā and Aniruddha and contains some beautiful lyrics, while the last drama depicts the August revolution of 1942 in which millions of Indians underwent sufferings. The courage, patriotism and the ability of the heroic village girl Labhitā, ex-soldier of the Indian National Army and her pathetic social life moves the spectators deeply. Besides romantic and ideal love, there is in his plays an insistence on the elemental simplicities of life. The *Rūpālim* another notable play has also been published (1960). The *Rūpālīm*, pub. posthumously, set in an imaginary north-eastern tribal environment, is another romantic tragedy with excellent character portrayal. As a critic, his essay: "Bezbaruā Pratibhā" (The Talent of Bezbaruā), was strikingly original. The complete works of J.P. Agarwalla have been published by the Publication Board Assam, under the chief-editorship of Dr. S.N. Sarma (2nd Edition 1986), First Edition 1982.

JÑĀNADĀBHIRĀM BAROOA. Author of *Bilatar Chīṭhi* (1948), a travelogue and an autobiography. He translated *Merchant of Venice* by Shakespeare and *Uncle Tom's Cabin* into Assamese prose.

JÑĀNĀNANDA JAGATI (fl. early 20th cent.). Writer, who is noted for a collection of stories for children. Jñānānanda was the pen name, the real name was Tulasī Chandra Datta.

JÑĀNANATH BARAH (1890-1968). Writer, who has written on contemporary social and literary problems. Expository in nature, his prose is marked by clarity of thought, raciness of expression and idiomatic style. His works are *Yugatattva* (1924), *Natun Prithivi* (1953), *Purani Asamiya Sahitya* (1956) and *Adhunik Asamiya Sahitya* (1961).

JÑĀNA PUJĀRĪ. Modern poet, who has a number of poems to his credit. He belongs to the leftist group.

K

KABIRĀJA BIPRA (fl. *c.* 1616). Storyteller, who was a vagrant minstrel, going about reciting his verses about Siāl Gosāin (q.v.) and thereby obtaining food and raiment.

KĀCHĀRI BURAÑJĪ. See *Burañjīs*.

KAILĀSH ŚARMĀ. Writer, who has authored some children's stories. He has also written some novels based on Naga life as he has the first-hand experience of Nagaland. His chief novel is *Bisinya Saṁyoga* (1983), while his earlier novels on Naga life were *Vidrohī Nāgār Hatat* (1958) and *Ānami Nāginī* (1963).

KĀKATI, BĀṆĪKĀNTA. See *Bāṇīkānta Kākati*.

KĀKATI, ROHIṆĪKUMĀR. See *Rohiṇi Kumār Kākati*.

KĀKATI, RUDRA PRASĀD. See *Rudra Prasād Kākati*.

KĀKATI, SATIŚCHANDRA. See *Satiśchandra Kākati*.

KALAṄKA BHAÑJANA. See *Gopinātha Chakravarty*.

KALĀPACHANDRA DVĪJA. An Assamese poet, the son of Rāma Saraswati (q.v.). At the instance of King Naranārāyaṇa (*r.* A.D. 1540-80) he translated Chaps. 2-13 of Bk. IV of *Bhāgavata*. These chapters contain the stories of the sacrifices of Daksha, and of Dhruva, Vena and Pṛithu. The translation is flawless, with minor deviations here and there. "The narratives of Daksha's railings against Śiva, the molestations of his sacrifice by Vīrbhadra and of the city of Alakā are some of the notable descriptions, where Kalāpachandra's poetic genius finds expression.' But his outstanding work is *Rādhā-charita* (q.v.), which is important for its theme.

KALĀPACHANDRA DVIJA. An Assamese poet, who composed the *Rāmāyaṇa Chandrikā*, a condensed Sanskrit *Rāmāyaṇa*, based on Vālmīki's *Rāmāyaṇa*; Ananta Ṭhākura Ātā's *Rāma Kīrtana* is based on this work. See *Ananta Ṭhākura Ātā*.

KALI BHĀRATA. See *Burañjis*.

KĀLIDĀSA (b. 1890). Poet, who rendered into Assamese verse the "Yama-gītā" Chap. in the first section of *Vishṇu-purāṇa* under the title of *Yama-gītā*.

KĀLIKĀ-PURĀṆA (Assamese). A poem,

describing the marriage between Mahādeva and Pārvatī. "It is full of secular touches, and reflects Assamese social life and habits. The skeleton of the episode might be derived from the Sanskrit *Kālikā-purāṇa*, but its treatment has nothing to do with the Sanskrit texts."—*AEAL*, *306*.

KALINĀTH ŚARMĀ. Modern writer, who is known for his science works for children, e.g. *Prakritir Putalāghar*, *Kekorā Kair Biyā* (The Marriage of Brother Crab), etc.

KALIRĀMA BARUA (fl. 19th-20th centuries, c. 1850-1910). One of the earliest publishers of old manuscripts. *Kīrtana*, *Daśama* and *Gīta-Govinda* were published in the last quarter of the last century.

KALIRĀMA MEDHI (1878-1954). Writer, who ed. some old Assamese manuscripts on modern lines; he also wrote a comprehensive treatise on Assamese language and grammar. He has also to his credit articles on Assam's ancient literature and culture and is a master of sober prose style. He ed. *Aṅkāvali* (1949) and made a pioneering contribution towards the evaluation of the *Aṅkia* plays and the messages of Śaṅkaradeva (*Śankaradevar Vāṇī*, 1948). He first edited *Prahlad-Charita* of Hema Saraswati, a work of the 14th century. His *Asamiyā Vyākaraṇ āru Bhāshātattva* (1936) is a notable work on Assamese Linguistics.

KALITĀ, DAṆḌINĀTHA. See *Daṇḍinātha Kalitā*.

KALITA, NAREN. See *Naren Kalita*.

KĀLĪYA-DAMANA (Taming of the Kāliya Nāga). Drama by Śaṅkaradeva (q.v.), composed in c. 1518. It describes the subjugation of Kāliya by Kṛishṇa and his swallowing of the forest-fire. It is based on the *Bhāgavata-purāṇa*.

KALKI-PURĀṆA (Assamese). See *Ghanashyām Khārghariyā Phukan*.

KĀMĀKHYA SABHĀPAṆḌITA. Author of the novels; *Smṛitir Srutalip* and *Rājakanyā Sapon* (both 1981). His earlier novels were *Jīvanar Dabi* (1961) and *Nagarar Dhuli* (The Dust of the Town). He has to his credit more than a dozen popular novels.

KĀMĀKHYANĀTHA ṬHĀKURA (1897-). Author of a drama *Beulā* (1933).

KAMAL GOGOI. Author of *Abināsi Ātmā* (The Indestructible Soul; 1980), a novel dealing with the problems of foreigners in Assam.

KAMALĀ BARGOHAIN. Modern writer, who regularly contributes short stories to various periodicals. Her short story collection is *Gunindra Gayan* (1984). See has also ed. *Samahar*, a collection of short stories.

KAMALA CHOUDHURY. Modern poet, who is noted for his songs; his *Gitāvali* is a collection of songs.

KAMALĀKĀNTA BHAṬṬĀCHĀRYYA (1853-1936). Poet and essayist, who was born at Naduār Silabandha in Tezpur. He was attached to the elephant-trapping of Haribilāsa Āgarwālā, the father of Chandrakumāra Āgarwālā (q.v.). Later on he settled at Gauhati. He wrote for more than sixty years, and is called a "Maharshi"; for he had the sight of a seer and was a thoughtful writer both in prose and verse.

Two notable collections of his poems are the *Chintānala* (The Flames of Thought; 1890), and the *Chintāraṅga* (The Waves of Thought; 1933). The contrast of the glorious past and the sad present was a recurring theme in most of his poetic raptures.

Some poems of the *Chintānala* such as the "Udagani" (A World of Cheer), the "Purnimar Ratilai Chai" (On Looking to the Full

Moon Night), "Eino Assam Nahayne Samasan" (Is not this Assam a Graveyard), "Jātīya Gaurava" (National Glory), "Pāharani" (Forgetfulness) and the "Himālayar Prati Sambodhana" (An Address to the Himālayas), are specially devoted to the golden past and the crippling present. Kamalākānta has emotion and fire but his rhyme is not always disciplined. His is not a chastened muse. Consequently his poetic texture is somewhat loose and inorganic.

Kamalakānta was an essayist too and in his religious and sociological essays, a spirit of rational enquiry is shown. His series of essays known as *Guṭidiyek Chintār Dhau* (A Few Waves of Thought) were written in the spirit of a crusader and disclose great power of analysis, argumentation and critical judgment. His didactic essays denounced idolatry in Hindu religion, advocated widow-re-marriage among Brāhmins, fought with indignation against untouchability and the caste system. In his *Ashtāvakrar Ātmajivani* (Autobiography of Ashṭāvakra), instead of depicting the Hiudu religion as it is in the ancient scriptural works, he interprets in his own way so that it could stand the modern spirit of rationalism.

KAMALĀNANDA BHAṬṬĀCHĀRYA (1894-1951). Writer of songs, a dramatist and a successful actor, intimately associated with the Dramatic Club of Nowgong. The songs contained in his collection, *Bauli*, regret the vanished glories of Assam. *Nagā Kunwār* (1935), a drama, relates the life of the Ahom prince, Kanseng, who fought the Moghuls when they invaded Assam; the play is full of heroic and love sentiments. *Avasān* (1936), another drama, describes in a touching manner the destruction of the Yadu dynasty at Prabhāsa and the death of Kṛishṇa at the hands of a hunter. *Chitrāṅgadā* and *Sāvitrī* are other dramas authored by him.

KAMALEŚWAR CHALIHA (1904-). Writer and poet, who was born in Dibrugarh. His chief works are: *Dhūli* (Dust; 1930; a symbolistic one-act play), *Gungun* (1931), *Konmou* (1937) (both poems), *Śankaradeva* (biography; 1940), *Priya* (1940) and *Sundarara Āghata* (1947) (both novels). Dhuli, represented in the play as a woman, is a life-long sufferer, who never fails anybody in his hour of need.

KĀMINIKĀNTAR CHARITRA (The Story of Kāminikānta). Novel (1877) by A.K. Gurney, extolling Christianity.

Kāminikānta, the younger son of Rāmachandra Chattopādhyaya marries Saralā, the eldest daughter of Rāmajaya Bandhopadhyaya. When subsequently Kāminikānta adopts Christianity, he is disinherited by his father and divorced by his wife. Through the good offices of the friendly couple, Narendra and his wife, Hemangi, a re-union is effected between Kāminikānta and Saralā. The letters written by Kāminikānta on the merits of Christianity during the period of separation make Saralā also a convert to that faith.

Despite the fact that it did not contain all the elements of the novel, it paved the way for the Assamese novel. The novel appears to be a rendering of a Bengali novel.

KĀMRŪPA BURAÑJĪ. See *Burañjis*

KAṀSĀRI KĀYASTHA. Poet, who assisted Rāma Sarasvatī (fl. 16th cent; q.v.) in translating the *Mahābhārata*; Rāma Sarasvatī called him a "Rishi-like poet". He composed *Kirāta-parva* (a sub-parva of the *Vana-parva*), in 725 verses, which describes Arjuna's mastering weapons in heaven, his escape from Urvaśī, killing of Nibāta

Kavacha, Kālakeyī and Paulama, his pleasing Śiva in fight and attaining the Pāśupata from him, and his coming back to his brothers. The poet also composed a portion of the *Dakshiṇa Gogrāha* and the *Uttara Gogrāha*, which are parts of the *Virāṭa-parva*. Towards the end of the *Uttara Gogrāha*, the poet gives some particulars about himself. Kaṁsāri's translation of the *Mahābhārata* retains faithfully in a large measure the letter and the spirit of the original and it far surpassed the rendering of other poets.

KANAK CHANDRA MAHANTA. Modern writer, who is noted for his *Baga Ākāśa Raṅga Tara*, a travelogue (1962). He has planned a 4-volume *Asamīyā Viśvakośa* (Assamese Encyclopaedia), the first volume of which has appeared in 1980.

KANAK LĀL BARUA. Writer, who was associated with a major literary journal, "Jonāki" (1889). As a historian he wrote *Early History of Kāmarūpa* in the tradition of Sir E.A. Gait's *History of Assam*. He also tried his hand at poetical composition, though without tangible success.

KĀNAKHOVĀ (Ear-eater). Poem by Śrīdhara Kandali (q.v.).

It is a short poem and narrates a curious nursery incident in Kṛishṇa's child life. "The child Kṛishṇa was one day crying. Mother Jasodā (Yaśodā) tried to terrify him into silence by singing of the advent of a fearful demon called Kānakhovā. Kṛishṇa at once took fright at the mention of this unknown demon and quickly ran to his mother's arms imploring her to tell him what this curious demon looked like; for as he recalled he had not come across any such demon in all his numerous former incarnations. Jasodā lost his wits and had to confess that she was lying. Even to this day, children are hushed into silence by the mention of this fictitious demon, who is supposed to bite off the ears of crying children.

The story has become so popular and well-known that it is heard in every Assamese nursery at dusk."

KAÑCHAN BARUA. Writer, whose *Asimat Yār Herol Sīmā*, a novel, seeks to portray an imaginary event that took place thirteen hundred years ago, on the bank of the great river Dihing, the north-eastern region of Assam. The second novel *Jaya-Mahal* (1979) is satirical.

KANDALI, ANANTA. See *Ananta Kandali*.

KANDALI, MĀDHAVA. See *Mādhava Kandali*.

KANDALĪ, RATNĀKARA. See *Ratnākara Kandali*.

KANDALI, RUCHINĀTHA. See *Ruchinātha Kandali*.

KANDALĪ, RUDRA. See *Rudra Kandali*.

KANDALI ŚRĪDHARA. See *Śrīdhara Kandali*.

KANI-BEHARUAR SĀDHU. A Christian parable in Assamese, according to which salvation lies solely in Christ.

KĀNIYĀR KĪRTAN (Revels of the Opium-addict). Reformatory social farce by Hemachandra Barua (q.v.), published in 1861.

Written in 4 Acts, it caricatures Kīrtikānta, the son of the Mauzadar (Revenue Collector) Bhadreśvar, who fell a prey to opium and after having squandered away his all, resorted to lying which got him privation, imprisonment and miserable death. Besides the evil effects of opium, the composition portrays how in the name of religion, the Gosains and Mahantas perpetrate immoralities. The work lacks in some dramatic elements but is didactic and entertaining in tone; it won a prize from the Government.

KĀNTA, RAMĀ. See *Ramākānta*.

KAPILĪPARĪYĀ SĀDHU. See *Navakānta Barua*.

KĀREṄGARA LIGIRĪ (The Maid of the Court). Drama (1937) by Jyoti Prasāda Āgarwālā (q.v.), regarded as his masterpiece.

Prince Sundara does not wish to marry in spite of the repeated requests of his mother (Queen Mother) and his friends. He believes in the freedom of mind and is against social conventions. Under social pressure, however, he marries princess Kañchana, but learns that the princess is already in love with Anaṅgārāma; in a chivalrous manner, he hands over Kañchana to Anaṅgārāma. But this act is interpreted as having been prompted by an imaginary secret love connection which the prince is supposed to have with Sevali—the palace-maid. The Queen Mother gets Sevali secretly banished, but when the prince learns this, he runs to rescue Sevali. Sevali, however, wants to absolve the prince from this social stigma. She indicates her selfless love for the prince and commits suicide by jumping into the river, thus creating a void in the heart of Sundara. Sundara represents the new revolutionary outlook, while the Queen Mother, the old tradition. Sundara also represents a man in conflict with his environment. The play has also universal appeal, though it has a mediaeval setting. The drama is noteworthy for its poetic quality, clear characterization and realistic technique.

KARUNA BARUA. Modern writer, whose chief work is *Madhumastarar Garu* a drama.

KĀŚINĀTHA (fl. 18th cent.?). Writer, whose *Aṅkar Āryyā* treats of arithmetic, including rules of land measurement and the method of finding the square root of figures; at places the book contains Sanskrit verses.

KATAKI, P.C. Author of *Svarājottara Asamīyā Upanyāsa* (Gauhati, 1978).

KĀTAKI, PRAFULLA. See *Prafulla Kātaki*.

KĀTAKĪ, SARVEŚVAR ŚARMĀ. See *Serveśvar Śarmā Kātakī*.

KATHĀ-GURU-CHARITA. A life of Śaṅkaradeva by an unknown author in prose, considered to be the earliest biography written after the death of Śaṅkaradeva (q.v.). Later on this term was used for biographies of other saints as well. Two of such *Kathā-guru-charitas* were compiled at Barpeta and Bardowa Satras. The *Kathā-guru-charitas* are, however, more than biographies; they are the rich treasure-house of the cultural history of the country. Besides the lives of the saints, they describe in encyclopaedic detail the history of the Vaishnavite movement, its tenets and philosophy, rites and rituals, schools and institutions, arts and literature, and the contemporary social life.

Complimentary Copy.

KATHĀ-SŪTRA. See *Bhāgavatāchārya*.

KAVI, PĪTĀMBARA. See *Pītāmbara Kavi*.

KAVICHANDRA DVIJA (fl. 1735). Poet, who rendered into Assamese the *Dharmapurāṇa* in 1735 under the joint inspiration of Śiva Siṁha, Ambikā and Ugra Siṁha of the Āhom royal dynasty. The translation "is a voluminous work replete with didactic and moral stories, some of which such as the origin of the Ganges, the fight between Andhakāsura and Śiva, the quarrel of

Kadru and Vinatā, the stealing of nectar by Garuḍa, etc. are to be found in many other purāṇas also. There is an interesting reference to the distribution of non-Aryan tribes in and around Assam. Garuḍa, the king of birds, devoured through mistake a Brāhmaṇa along with some *Mlechchhas*. But unable to digest him he had to vomit them all out, in course of his fight through various regions of Assam."—*AEAL, 303*.

KAVIRĀJA CHAKRAVARTĪ (fl. *c*. 1680). Poet, the court-poet of three successive Āhom kings; his real name was Rāmanārāyaṇa Chakravartī. Under the patronage of Rudra Siṁha (*r*. 1696-1714), he translated the *Gita-govinda* into Assamese verse. The translation, though, no doubt, lacking the original flavour of Rāma Saraswatī's version, is more faithful to the original. By retaining the words used by Jayadeva, he has been able to maintain the spirit of the Sanskrit texts. The poet introduces himself as "Dvijabara" in every colophon of his *Gita-govinda*. This "Dvijabara" was the translator of the *Mādhava-Sulochanā* episode in the 5th Chap. of *Kriyā-yogasāra* appended to the Uttarakhaṇḍa of *Padma-purāṇa*. "The story is narrated with a view to showing the merits of bathing in *Gaṅgā-Sāgara Saṅgama*. It is a romantic story describing the love of a pair of lovers, Mādhava and Sulochanā through many a vicissitude until they are united, and finally get salvation by bathing in the confluence of the Ganges and observing pious vows. The work is a faithful rendering of the original version. Even the imagery and descriptions, and figures of speech of the original version have been retained in the Assamese translation as far as practicable. It is written in the style of *Kīrtana* by Śaṅkaradeva."—*AEAL*, *290*. At the instance of King Śiva Siṁha (*r*. 1714-44) and his queen Pramatheśvarī, also known as Ratnakānti, he translated the *Brahmavaivarta-purāṇa*; the translation is only of the last (*Kṛishṇa-janma Khaṇḍa*) but it is the most important part of the *parva*. It describes the important episodes of Kṛishna's early life, but the description of *Rāsakrīḍā* episode with its erotic suggestions is very vivid. The rendering is faithful but too much adherence to the original has marred its beauty. A colourfully illustrated copy of this version is now available. The poet also composed a few more works, of which *Śakuntalā Kāvya*, *Śaṅkhāsuravadha* or *Tulasī-charita*, are important. *Śaṅkhāsura-vadha* is a literal and faithful translation of the episode of Śaṅkhachūḍa and Tulasī in the "Prakṛiti Khaṇḍa" of the *Brahmavaivarta-purāṇa*. Kavirāja Chakravarti is also said to be the author of *Bhāsvati*, a text on astronomy.

KAVIRĀJA DVIJA. Writer, whose *Lilāvati Kathā* is a treatise on Arithmetic, based on Sanskrit mathematical work of Līlāvatī. He has not yet been assigned a time.

KAVIRĀJA MIŚRA. See *Siyāl Gosāin.*

KAVIRATNA, GOPĀLA MIŚRA. See *Gopāla Miśra Kaviratna*.

KAVIRATNA SARASVATĪ (fl. early 14th cent.). Assamese poet, who fl. in the court of Indra Nārāyaṇa Deva (son of King Durlabha Nārāyaṇa *r*. over western Assam including Cooch-Behar in the early decades of the 14th cent.). The poet belonged to Chotāśilā, probably Śilā, a village in the Barpeṭā sub-division in the Kamarūpa district. He was the author of the *Jayadratha-vadha* (on the killing of Jayadratha), the story being taken from the *Droṇa-parva* of the *Mahābhārata*. The work is more an adaptation than a literal translation, the language and diction being simple and descriptions detailed and minute.

KAVIŚEKHARA BHAṬṬĀCHĀRYA (fl. 18th cent.). Poet, who tr. the Sanskrit *Kāmaśāstra* (on erotics) into Assamese, for entertainment and instruction of Prince Charu Siṁha Gohain, son of Āhom king Rājeśvara Siṁha, and of the Prince's consort, Princess Pramadā Sundari Aideo.

KĀYASTHA, ANIRUDDHA. See *Aniruddha Kāyastha*.

KĀYASTHA, BAKULA. See *Bakula Kāyastha*.

KĀYASTHA, DURGEŚVARA. See *Durgeśvara Kāyastha*.

KĀYASTHA, KAṀSĀRI. See *Kaṁsāri Kāyastha*.

KĀYASTHA, KEŚAVA. See *Keśava Kāyastha*.

KĀYASTHA HṚIDAYĀNANDA. See *Ananta Ṭhākura Ātā*.

KELI-GOPĀLA. See *Rāsa Krīḍā*.

KEŚAVACHARAṆA. A Vaishnava poet, who, at the instance of Śaṅkaradeva (q.v.), tr. into Assamese Bks VII and IX of the *Bhāgavata-purāṇa*.

KEŚAVA KĀYASTHA (fl. early 17th cent.?). Poet, who was a grandson of Baṅganāgiri, the brother of Śaṅkaradeva (q.v.). He translated fully the first 10 Chaps. of Bk. VIII of the *Bhāgavata-purāṇa*, dealing with the episode of Prahlāda and summarized the remaining 5 Chaps. concerning different types of Dharma (duties) to be followed by people of various castes and Āśramas. He also rendered into Assamese Bk. IX of the *Bhāgavata* which is literal and faithful. It was only on a few occasions that he deviated a little from the original text, e.g., in the episodes of Hariśchandra, Nahusha and Devayānī and in the story of *Rāmāyaṇa*, which has been treated in detail.

KESHAV MAHANTA (1926-). Poet, whose lyrics depict the common man's heart; his song 'Jeuti tolai manat pare' (Jeuti, I remember you) recounts the feelings of a young postal peon living far away from his dear wife, Jeuti. He has his first collection of poems in 1946, but his presence as a poet was felt some time later. His chief poem *Āguntuka* (The Expected Visitor; 1963) is imbued with the spirit of a socialist future. For children, he has given a new shape to long narrative poems by organizing them in the form of plays. His *Tomar Tej* (Your Blood; 1984) is considered a milestone in the history of Assamese poetry.

KETEKI (Indian Nightingale). Poem by Ragaunātha Chaudharī (q.v.), published in 1923.

Consisting of five sections, its theme is the "heralding of renaissance with the return of the bird to earth." In Section I, the poet realises that wherever there be any joy, that same joy is nothing but an echo and effect of the bird's song. Section II pictures the love and joy that the bird's song, generates in the world of nature and man; Section III displays how at the bird's song, Śakuntalā, Damayantī, Ushā, Yakshyā of Alakā and the Gopīs were overwhelmed with love. Section IV discovers that the bird's song has thrilled the life-current running in every object of Nature. In the last section, the poet's fancy drops, the bird disappears, and he is again faced with sordid realities.

KHĀN, ŚRĪMANTA GABHARU. See *Śrīmanta Gabharu Khān*.

KHĀN, SULEIMĀN. See *Suleimān Khān*.

KHARGEŚWARA DVIJA. See *Brahma-vaivarta-purāṇa* (Assamese).

KHARI, SĀGARA. See *Sāgara Khari*.

KHATANIAR, BHAIRAV. See *Bhairav Khataniar*.

KHATANIYAR, BIPUL. See *Bipul Khataniyar*.

KHATANIAR, JAMUNEŚVARI. See *Jamuneśvari Khataniar*.

KHAṬĀSURA-VADHA. Kāvya by Rāma Sarasvatī (fl. 16th cent.; q.v.), forming part of his *Vanaparva* of the *Mahābhārata*.

Khaṭāsura, a demon, approaches Draupadī, when she is alone in the cottage, with a proposal to forsake her beggar-husbands and marry him. At her refusal, the demon pulls down the cottage and is about to drag Draupadī herself. Meanwhile, the Pāṇḍavas reach the cottage and they resist the demon but are killed by him. Realising her distress, Draupadī prays to Kṛishṇa for help who advises her to strike the demon with her bracelets. Thus, the demon is killed at the hands of Draupadī.

KHĀTŪN, SAKINĀ. See *Sakinā Khātūn*.

KHAUND, G.C. Musician and dramatist, whose chief work is *Bargīta-svaralipi* (1944).

KHOUND, JITENDRA NĀTH. See *Jitendra Nāth Khound*.

KHIROD ŚAIKIĀ. Modern writer, who is known for his stories.

KINARĀMA SATRIYA (fl. 19th cent.). Poet, who contributed poems to the "Orunodoi", the first Assamese monthly journal, which was founded by the American Baptists as early as 1846 and continued to appear till the end of 1882. He wrote verses on various aspects of modern life.

KIRAṆAMAYĪ DEVĪ. Modern writer, who is noted for her novel: *Jivana Saṅgrāma*.

KIRAN ŚARMĀ. Modern writer, who has made a mark in the field of personal essays and drama.

KĪRTANA (*Kīrtana-ghoshā*). A celebrated selective collection of 28 independent poems, consisting of 2251 couplets in diverse metres, mostly composed by Śaṅkaradeva (1449-1569; q.v.); two of its poems: *Sahasra Nāma Vṛittānta* and *Ghunuchā* are respectively by Ananta Kandali and Śrīdhara Kandali (qq.v.). The *Kīrtana* has exercised a unique influence upon the mind and thought of the Assamese people and is looked upon with religious feeling and reverence as the *Rāmacharitamānasa* of Tulasīdāsa in northern India. Most of its poems are adaptations from the *Bhāgavata-purāṇa*; each poem bears a *ghoshā*, a refrain. The poems are sung at religious gatherings and meetings. The only connecting link between the poems is the style of composition. The following poems are included in the *Kīrtana*:—

(1) *Chaturviṁśati Avatāra* describes briefly the twenty-four incarnations of Vishṇu, making special mention of Kṛishṇa and his activities. (2) *Nāmāparādha Varṇana* treats of the ways of emancipation in the Kali age and offences against chanting the name of Hari; it is written in the form of a dialogue between Nārada and the four Siddhas. It is taken from the *Svargakhaṇḍa* of the *Padma-purāṇa*. (3) *Pāshaṇḍamardana* refers to the chastisement of heretics. It recommends constant recitation of the name of God by everyone, without distinction of caste, creed and rank, to be the best medicine for sufferings. It was for this reason that Mohammedans and other tribal people were

converted to Vaishṇavism. (4) *Dhyāna Varṇana* of 28 stanzas, describes Kṛishṇa and Vaikuṇṭha where all devotees have to go after death. The third poem of *Dhyāna Varṇana* is ascribed to Śrī Mādhavadeva. (5) *Ajāmilopākhyāna* narrates the story of Ajāmila. (6) *Prahlāda-charita* describes the story of Prahlāda. (7) *Gajendropākhyāna* narrates the story of Gajendra and Grāha. (8) *Haramohana* portrays Mohinī, when at the request of Śiva to show his feminine form, Vishṇu transformed himself into Mohinī. Seeing her beauty, Śiva lost self-control and ran after Mohinī like an infatuated man. "In portraying Mohinī, the poet selected feminine physical charms that have a direct erotic appeal." (9) *Bali-chhalana* describes the deception on Bali by Vāmanaincarnation. (10) *Śiśulīlā* describes the feats performed by child Kṛishṇa. (11) *Rāsakrīḍā* treats of Kṛishṇa's dance with the gopīs on the bank of Yamunā. (12) *Kaṁsavadha* of 213 couplets, describes the killing of Kaṁsa. (13) *Gopī-Uddhava Saṁvāda* of 33 stanzas, gives Kṛishṇa's message to the gopis which was conveyed through Uddhava. The poem relates in mournful verses lamentations of the *gopis* on their separation from Kṛishṇa. (14) *Kujīra Vañcha-pūrṇa* (Fulfilment of hunchbacked Kuji's desire) and (15) *Akrūrara Vāñchā-pūrṇa* (Fulfilment of Akrūra's desire) narrate how God fulfils the desire of his devotees. (16) *Jarāsandha Yuddha* and (17) *Kālayavana Vadha* describe the struggles between Jarāsandha and Balarāma and killing of the former by the fiery glance of Muchukunda at the contrivance of Kṛishṇa. (18) *Muchukunda Stūti* is a hymn of adoration. (19) *Nārada Dvārakā Darśana* illustrates the omniscience of Kṛishṇa, when Nārada goes to the harem of Kṛishṇa at Dwārakā and finds Kṛishṇa in all the 16,008 rooms enjoying separately the company of his 16,008 wives. (20) *Vipraputra Ānayana* describes the bringing back of a Brāhmaṇa's ten dead sons by Kṛishṇa. "The central idea of the poem is that without God's grace, nothing can be performed merely by human endeavours." (21) *Vipra Dāmodara-ākhyāna* describes the story of the Brāhmaṇa Dāmodara. (22) *Veda Stūti* is a philosophical poem, while *Dāmodara Viprākhyāna*, a semi-dramatic poem, narrates the story of a poor but devout Brāhmaṇa Dāmodara who visits old school companion Kṛishṇa; the story is similar to that of Sudāmā. (23) *Daivakīra Putra Ānayana* in 34 couplets, narrates the bringing back of Daivakī's six sons killed by Kaṁsa; the sons were in Sutalapuri in the company of king Bali. (24) *Līlāmālā* of 107 stanzas, narrates mostly the incidents of Kṛishṇa's early life. (25) *Sri-Kṛishṇar Vaikūṇṭha Prayāṇa* or *Kṛishṇara Vaikūṇṭha*, comprising of 254 stanzas divided into 9 sections, describes the migration of the families of Yadu from Dwārakā to Prabhāsa, their indulgence in liquor and merry-making, quarrel and destruction of the Yadus, passing away of Kṛishṇa shot by an arrow of a hunter named Jarā and Kṛishṇa's message to Arjuna who carries the remaining members of the Yadus to Indraprastha. (26) *Sahsra-nāma-vṛittānta* discusses the origin of the Jagannātha temple: it is based on the *Brahma-purāṇa*. Composed by Ratnākara Kandali, it was included in the *Kīrtana-ghoshā* by Śaṅkaradeva. (27) *Oreshā-varṇana* describes the origin chiefly of the Jagannātha temple. (28) *Ghunuchā* (q.v.) is the story of Krishna's visit to Ghunuchā (Guṇḍichā), the daughter of Indradyumna; it is based on the *Jagannātha-purāṇa*. Composed by Śrīdhara Kandalī, it was sometimes supplemented in the *Kīrtana*. Two more sections composed by Śaṅkaradeva, *viz*., "Rukminir-prema-kalaha" and "Bhṛigu-parîkshā" are included in the *Kīrtana*.

Kīrtana, the mature product of the poet's mind, tells the people in a plain style the rudiments of the doctrine of Bhakti, the ethics and moral code for a devotee. All the sentiments—pleasure and pain, love and separation, anger and forgiveness, are equally blended in the work.

KĪRTINĀTHA BARDOLOI. Dramatist, who along with Muktinātha Bardoloi, is the author of *Sura Vijaya*, *Luit Konvar* (1930), *Meghāvalī* (1952) and *Bāsantir Abhisheka* (The Coronation of Spring), all musical plays.

KĪRTI NĀTH HAZĀRIKĀ. Journalist by profession, a successful translator from English Lit. and also a minor dramatist. He has pub. several collections of poems for children. He has also several essays to his credit. His children's drama is *Phutukār Phen* (Worthless Pursuit; reprint 1981).

KISHORE, KUMĀR. See *Kumār Kishore*.

KISHORE MOHAN PĀṬHAK. Author of *Bonkoṅvar* (1984), a biography.

KOṄWAR, ĀNANDI. See *Ānandi Koṅwar*.

KOṄWAR, GĀYATRĪ. See *Gāyatrī Koṅwar*.

KṚISHṆA BHĀRATĪ. See *Santa-Nirṇaya*.

KṚISHṆA BHUYAN (1915-). Writer, who has a good number of short stories to his credit. His story "Niruddeśa" (Disappearance) delineates the character of a domestic servant, who sacrifices his security and job to help his poor and diseased master. His other important short story is "Rupar Pūjā". His novel *Uttara Megha* (1981) exposes the hollowness and evils associated with the glamour of ultra-modern city life.

KṚISHṆA-GĪTĀ. See *Govinda Miśra*.

KṚISHṆĀNANDA DVIJA (fl. 18th cent.?). Prose writer, who is the author of the *Sattata Tantra*, a work still in manuscript.

KṚISHṆA NĀTH SHARMĀ. Author of *Kṛishṇa Śarmār Diary* (1972), which is a good memoir (pub. posthumously) of a dedicated freedom fighter's life in the early part of the 20th century. It has proved to be a valuable source of information about the Congress Movement in Assam.

KṚISHṆA PRASĀD AGARWALLA. Poet, whose poem: *Jonaki* was pub. in the first issue of the Journal "Jonaki" in 1889. He edited "Bijuli" (Lightning 1890-92) in the first year.

KṚISHṆA PRASĀD BARTHAKUR. Modern writer, whose chief novels are *Luitar Parare Dhunia Suvalijani* and *Luitar Epare Sipara*.

KULĀCHALA-VADHA. *Kāvya* by Rāma Sarasvatī (fl. 16th cent.; q.v.) forming part of his *Vanaparva* of the *Mahābhārata*.

In the course of their wanderings in exile, the Pāṇḍavas reach the hermitage of a sage; the sage warns them not to enter the territory of Kulāchala or Dhūmarākshas, who, though son of a Vaishṇava king, is a demon. The demon has the face of a goat and the body of a man, for he was cursed by sages on account of devouring their sacrificial food. The father of Dhūmarākshas, who comes to chastise the sages is turned with all retinue into rocks. Kulāchala can only be killed with a *dhūpa-stand*, when outside the limit of his kingdom. One day, the Pāṇḍavas are attacked by Kulāchala's followers; Bhīma kills them all. At this, Kulāchala becomes infuriated and he and his army kill all the Pāṇḍavas, except

Yudhishṭhira. Distressed at this, Yudhishṭhira prays to Kṛishṇa for help, who brings all the dead back to life. Kulāchala allows himself to be killed by Kṛishṇa by a *dhūpa-stand* and he ascends to Vaikuṇṭha. As Kṛishṇa places his feet on the rocks, the demon's father with all his followers who had been petrified, regain their human form.

KULA GOGOI (1926-). Modern writer, who has a number of short stories to his credit.

KUMĀRA-HARAṆA. Kāvya by Ananta Kandali alias Sri Chandra Bhāratī (fl. 1550-1600).

It deals with the love-story of Ushā and Aniruddha and is based on the Chaps. 62-63 of Bk. X of the *Bhāgavata-purāṇa*, and the *Harivaṁśa*. "The contents of the above two chapters have been fully developed and illustrated by giving flesh and blood to the none-too-clear character of the original source by introducing humorous touches and local colours detailing the erotic sentiments of the hero and heroine in union and separation."—*AEAL*, *282*.

In popularity, the *Kumāra-haraṇa* stands at par with Śaṅkaradeva's *Rukimiṇi-haraṇa-kāvya* (q.v.).

KUMĀR KISHORE (1928-85). Novelist, whose chief works are *Kapili Nirave Kande*, *Śikhar Kapani*, *Chhāyāpatha*, *Kabor aru Kaṅkāl*, *Emuṭhi Tārār Jilimili* (Twinkling of a Few Stars; 1965; on case studies in a lunatic asylum) and a novel on a young woman, who, in her sleep, attempts to injure herself with hairpins due to her sense of guilt for injuring her lover several years earlier in a fit of anger. He has also a number of short stories to his credit.

KUMĀR MADHUSŪDANA. Modern prose writer, who turns out to be a satirist while trying to be a humorist. His chief work is *Kimacharjyam* (1950).

KUMUDA CHANDRA BARUA (fl. early 20th cent.). Writer, who has a number of dramas to his credit. His chief light comedies are: *Good-Night, Sir* and *Ltd. Company*.

KUMUD GOSWĀMĪ (1948-). Writer, who regularly contributes short stories to various periodicals. His chief story collections are *Duwār* (The Door), *Prārthanā* (The Prayer; 1981). In his story "Śikār" (Hunting), he tries to delve deep into the psychology of action. His *Kuri Śatikar Asamīyā Vyaṅga Galpa* (1983) is a collection of his satirical short stories. He has also pub. a novel *Panthaśālā* (The Temporary Lodge; 1980), which offers two short novels: one dealing with a refugee family from erstwhile East Pakistan and the other about a farmer's family in a village.

KUMUDEŚVARA BARTHĀKUR (fl. early 20th cent.). Writer, who published a collection of stories for children. He is, however, known for starting for the first time in the thirties an Assamese series, popularly known as the Golai series, wherein the central character, a burglar named Golai, exhibited uncanny skill in committing burgalaries without leaving any clue. He was thus the first detective writer in Assamese.

KŪRMAVALĪ-VADHA. Work by Sāgara Khari (q.v.), based on the *Kūrmatha-parva*, a *sub-parva* of the *Vana-parva* of the *Mahābhārata*.

The Kauravas, after the Pandavas have gone into exile, start arrangement for an Aśvamedha sacrifice in order to proclaim their prowess and supremacy. As the horse of Duḥśāsana enters the kingdom of Kūrmavalī, the king orders Kālabhadra to capture it. Duḥśāsana is taken prisoner for whose help Duryodhana and Bhīshma rush; Kālabhadra is bound by Jayadratha and Karṇa. Duryodhana, however, is flown off to Hastināpura by Kūrmavalī. Then Bhīshma kills Kūrmavalî, and order is given for the release of Kālabhadra. The five-year old son of Kūrmavalī is made king and the widowed queen performs the satī with her husband.

L

LĀHARĪ. Novel by Padmanātha Gohain Barua (q.v.), published in 1891; its theme is love and for the background has Āhom times.

Lāharī, the heroine, belonging to an aristocratic Āhom family, falls in love with one Kamal, of unkown lineage. Her father is not agreeable to this match and decides to marry her to a youth named Dhanbor. On the night when Lāharī's marriage ceremony is to take place, she is abducted by another youth Ratneśvara also seeking her hand, with the help of some Burmese soldiers then in occupation. But Lāharī is successful in escaping from their hands. Under extraordinary and thrilling circumstances, she is after some days joined with Kamal, her first suitor. The novel seems to strike the optimistic note that all's well that ends well.

LAKHIDHAR BORAH. Author of *Muktijujar Suvarana* (1984), a critical study.

LAKSHMĪDHAR ŚARMĀ (1898-1936). Writer, who died young of tuberculosis. His chief works are: *Atma-sammāna*, *Nirmalā* (on the theme of widow-remarriage; 1926), *Prajāpatir Bhūla* (dramas) and *Vyarthatāra Dāna* (1938; short stories). Most of his short stories are scattered in the magazine "*Awāhan*"; only five stories were pub. in the above collection. In his stories, for the first time, woman and the seemingly freakish workings of her primary emotion find a place. His chief stories are: "Shirāz", "Nīnā", "Byarthatār Dān" (Gift of Frustration), "Bidrohinī" (The Rebellious Woman) and "Ushā".

LAKSHMĪ NANDAN BORA (1931-). Writer, who has written some novels but is mainly remembered for his short stories, which depict a keen observation of folk and rural situations; he is at his best as regional. His best short story is "Guru Parva". A regular contributor of short stories to various periodicals, his collections of stories are: *Dṛishṭirūpa* (1958), *Sei Sure Utalā* (Mad with That Music; 1960), *Kāchialir Kuvali* (1961), *Mon Māti Megha*, *Gaurirūpaka* and *Arabarir Lashari* (1984). In his novels, he frequently indulges in sexual imagery, sometimes bordering on pornography. His most successful novel *Gaṅga Chilanir Pākhi* (Wings of the Hawk; 1963) describes the pathetic story of a village maiden, agonizingly in love, to break family barriers and elope with her lover. His other novel is *Akau Saraighat* (Saraighat Repeated; 1980), which deals with agitation on the foreigners' issue during 1980. His novel *Ridhi-*

kapur aru Ma-Lakhmi has been published in 1981. He has about a dozen novels to his credit which mostly deal with the contemporary problems. The latest one *Pātāl-Bhairavī* gives a graphic description of the underworld and the mafia society.

LAKSHMĪNĀTHA BEZBARUA (1864-1938). The greatest writer in modern Assamese literature; he was an excellent poet, a dramatist, a novelist, a great essayist and a journalist of repute. Born during the transfer of his father from Nowgong to Barpetā, he was the fifth son of the nineteen children by the two wives of Dinānātha, an Extra Assistant Commissioner. In his Reminiscences, Lakshmīnātha, in his usual interesting and humorous style, gives description of Barpetā, Tezpur, Lakhīmpur and Gauhati towns to which his father was successively transferred. His mother, the second wife of Dinānātha, came of the illustrious family of the great Vaishnava poet of the 15th cent., Ananta Kandali (q.v.). After retirement in 1873, his father settled in his old home at Sibsagar from where Lakshmīnātha passed the Entrance Examination in 1886. He graduated from Calcutta but could secure no post-graduate or Law Degree. In 1891, he married Prajñā Sundarī Devī, niece of Rabindranāth Tagore. He carried his timber business at Howrah and Sambalpur.

When a University student, Lakshmīnātha contributed his famous farce *Litikāi* to "Jonāki", a magazine started by Chandrakumāra Āgarwālā (q.v.) in 1889. The *Litikāi* (The Page; 1890) is based upon the humour of situation born of foolery, deceits and pretentiousness. His novel, *Padum-Kunwārī* (The Lotus Queen; q.v.) also appeared in "Jonāki", in its third year, then edited by Lakshmīnātha himself. *Kripābār Barunār Kākatar Taoplā* or the Assamese "Pickwick Paper", appeared in the book form in 1904, while its 2nd instalment *Kripābar Baruār Obhatani* came out in 1909. Two posthumous publications in this Series are: *Kṛipābar Baruār Bhābar Burburani* (1951) and *Barbaruār Bulani* (1964). Kṛipābar is a reflection of the writer's self lashing out at the follies of his compatriots in order to correct them.

His essays like *Kāmat Kṛittitva Labhibar Sanket* (How to Win Success in Life; 1903), *Dinānātha Bezbaruār Jīvani* (The life-sketch of his father; 1909) and *Bakhar* (The Gem, i.e., Character, 1914) appeared as booklets. His *Bhāratabarshar Burañji* (History of India; 1910), and *Bhāgavatakathā* (Talk about the *Bhāgavata*; 1915) were, with the three essays, meant for children. The *Kakādeutār Sādhu* (Grandfather's Tales), *Burhi Āir Sādhu* (Grandmother's Tales; 1911) and *Kakādevata Arū Nātilarā* (Grandfather and Grandson; 1912) are Assamese folk-tales for children. In 1913, he pub. *Junukā* (The Twinkling Bell) in prose and verse. *Śaṅkaradeva* (1912) and *Mahāpurusha Śrī Śaṅkaradeva aru Śrī Mādhavadeva* (1916) are the first scientific assessments of the two great Vaishnavite preachers of Assam. His *Kṛishṇa Kathā* (Discourse on Kṛishṇa; pub. in 1963) and *Tattvakathā* (Discourse in Philosophy; pub. in 1963) are two important works on the Kṛishṇa-cult or the Vaishnavite faith.

Bezbarua has to his credit four farces: the farce *Litikāi* (1890) has brilliance in its drollery. His other farces: *Pāchani* (contrasting Pāchani's disproportionate hospitality and his wife's parsimony), *Nomal* (presenting Naharphutuka, who for his gawkishness and foolishness returns mortified from the temple) and *Chikārpati Nikārpati* (displaying the methods of thieving and corruption of the Judiciary) appeared in 1913. The farces are full of laughter, though the humour often is low. Bezbarua's collections of stories are: *Surabhi* (Divine Cow of

Plenty; 1909), *Sādhu Kathār Kuki* (Basket of Stories; 1910) and *Jonbiri* (Pendant; 1913). His posthumous short story collection is *Kehonkali* (The Sweet-voiced Bird, 1968). His chief stories are: "Bhuruki Bou", "Milārāmar Ātmajīvanī" (The Autobiography of Milārām), "Bhokendra Barua" and "Bhadarī". The stories portray rural life and middle class society, punctuated occasionally with pleasing humour, satire and delicate pathos.

For 24 years, Bezbarua contributed to "Bāñhi" (The Flute), a monthly magazine ed. by him. Besides this, his historical plays *Jayamati Kūnvarī*, *Chakradhvaja Simha* and *Belimār* (qq.v.) were composed between 1914 and 1916. Though the dramatist has followed history, yet he has invented episodes that help in recreating and reinforcing history itself. The plays, here and there, betray the influence of Shakespeare.

Bezbarua composed love-lyrics, patriotic poems, narrative verses and ballads. In his lifetime only a single collection of poems *Kadama Kali* (The Buds of Kadamba; 1913) appeared. His patriotic songs and poems, as in "Āmār Janma Bhūmi", "Mora Deśa", "Asama-saṅgīta", etc. set forth the greatness of Assamese culture and history. *Asama-saṅgita* (Music of Assam) is a drumming panegyric of his motherland. The *Nimāti-Kanyā* (Dumb Bride) is a picture in words. *Dhānbar āru Ratani*, a ballad about a rustic youth and a maiden, is a unique piece of literary creation; it is counted among the 10 best Assamese poems of all time. His "Mālatī" is a luscious love-lyric. His second collection of poems *Paduma Kali* (The Lotus Buds; 1964) came out posthumously.

For nearly thirty years preceding his death, Bezbarua was the most towering personality in modern Assamese literature. His autobiography *Mor Jīvana Śovaraṇ* (Pt. I, 1945; Pt. II, 1961) has been pub. posthumously. His Diary has been pub. in 1969 under the title *Dinalekhā*, ed. by Maheswar Neog. He also wrote *Asamīyā Bhāsha arū Śāhitya* (ed. by Atul Chandra Hazarika; 1968). He was decorated with the title "Sāhityarathi" by his Assamese admirers.

LAKSHMĪNĀTHA DVIJA (fl. 1750-75). Poet, the grandson of Sarvānanda, and a great Sanskrit scholar of Helechā in Kāmrūpa, who was rewarded by Rudra Siṁha, the Āhom king, for his scholarship. He composed the *Śāntiparva* of the Assamese *Mahābhārata* in 2859 verses.

LAKSHMĪNĀTHA PHŪKANA (1897-1976). Writer and journalist, who was born in Dergaon, Sibsagar. He has written some poems such as 'Maran Belikā' (At the Time of Death), which depicts his restless desire for beauty. His short story collections are: *Mālā* (Garland; 1918) and *Ophāidāṅga* (The Vainglorious; 1952) and *Maramar Mādhuri* (Sweetness of Love; 1961), which contain entertaining character-studies of modern educated hollow men and women. His important short stories are "Ophāidāṅga" and "Typistar Jivan" (Life of a Typist). Phūkana was associated with several English newspapers and had been the editor of the "*Assam Tribune*", the English daily of Assam. He received Akademi award in 1975 for his 'Mahātamār parā Jyotiprasādalai'—a memoir of his contact with great celebrities.

LAKSHMIRĀMA BARUA. Song-composer, whose chief collections of songs are embodied in the *Saṅgita-Kośa* (1911) and *Saṅgitasādhanā*. His songs betrays,ome indebtedness to the *Gitāñjali* of Rabindranath Tagore.

LAKSHYADHARA CHAUDHURI (1915-). Writer, who is known for his *Rakshyakumāra* (1952), *Nimilā Aṅka* (Unsolved Arithmetic; 1961), *Ekalavya* and *Javanikār Āre Āre*, all dramas. He has also written a number of short stories based on personal experience and brought to focus some interesting characters of the rural society. A reputed stage-actor of Assam, his biography has been pub. as *Abhinata Jivanar Kahini* (1984), which gives a glimpse of the history of the evolution of Assamese theatre. As an actor and playwright, he has pub. in Journals during 1985 a series of anecdotal writings full of verve, pathos and understanding.

LAKSHYAHĪRĀ DĀS (1935-). Poetess, who is noted for her songs; '*Sura Setu*' and '*Prathamā*' and a few other collections of her songs. She has also to her credit some illuminating writings on child psychology.

LALIT BORA. Modern writer, who is a regular contributor to "Natun Asamīyā".

LALIT GOSVĀMĪ. Writer, who tr. in 1875 into Assamese a Sanskrit *kāvya* by Gopālabhaṭṭa Gosvāmī that contains lucid descriptions of Kṛishṇa's amorous dalliance.

LALIT KUMĀR BARUA (1938-). Modern writer, who has pub. a work on Ram Mohun Roy and Vidyāsāgar titled *Ram Mohun aru Vidyāsāgar*. He has tr. the Hindi novels of Prem Chand and of Albert Camus into Assamese. Barua was a physician and wrote '*Ilā Bhanitilai Chithi*' (Letters to My Sister Ilā), dealing with maternity, child-welfare, sex and other connected topics. He is known for his literary and social welfare activities. He is in Assam Civil Service. His *Europar Batat* (1957) is a travelogue on his visit to Europe.

LAMBODAR BORĀ (1860-92). Author of *Sadānandar Kalāghumati* (Sadānanda's Nap), which is a mild satire on some of the vices prevailing in the society. For children, he pub. *Lorābodha* and *Jñānodaya* in the eighties of the 19th century. His literary essays are: *Asamiyā Bhāshar Jotani*, *Gan, Alaṅkār aru Darkār*, *Ānandarām Barua* and *Kālidāsa aru Śākuntala*. He translated into Assamese the *Śākuntala* of Kālidāsa.

LAVA-KUŚARA-YUDDHA. See *Harivara Vipra*.

LEKHARU, UPENDRA CHANDRA. See *Upendra Chandra Lekharu*.

LĪLĀ GOGOI (1928-). Modern writer, who has written on Assamese culture. His works are: *Burānjiye Parasa Nagara*, *Harova Dinar Kathā* (1958), *Āhomjāti arū Asamiyā Saṁskṛiti* (1961), *Simāntara Mati aru Mānuh* (1963; on tribal people) and *Coupling Singa Rail* (1961). He has also pub. several collections of songs and lyrics for children. His *Beli Mar Gol* (1983) makes an indepth study of some of the characters of the history of Assam. It is also an interesting study of the social, political and economic state of Assam just before its annexation by the British.

LILY RAJBANGSHI. Author of *Kankan Karabi* (The Flower Bracelet; 1980), a novel.

LITIKĀI. See *Lakshmināṭha Bezbarua*.

LUMMER DAI. Modern writer from Arunachal Pradesh, who has written two novels in Assamese about the life and society of Ādi (Abor.) community. His *Prithvir Hāhi* (Smile of the Earth; 1963) is a perceptive portrayal of the Ādi people, whose individual and social life is considerably influenced by their traditional tribal institutions such as dormitories, tribal councils (*Kebāng*) and festivals. Women play a major role in their domestic life. The main plot is about a couple whose married life comes to a tragic end due to the faithlessness, cruelty and devilish machinations of the husband. His other novel is *Pāhārar Śile Śile* (1960).

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MĀDHAVA. Dramatist, who was the author of *Bhīshma-niryāna*; his time is not yet known.

MĀDHAVA BARDOLOI. An Assamese patriot, who is responsible for the pub. of several Assamese manuscripts including Mādhava Kandali's *Rāmāyaṇa* (1901).

MĀDHAVADEVA (1489/1492-1596). A Vaishṇava Assamese poet, who was the famous disciple of Śaṅkaradeva (q.v.). Born at Letuphkhuri in Lakhīmpur, he was the only son of Govindagirī and Manoramā Aiti, the niece of Śaṅkaradeva. Like his preceptor, he was a Kāyastha (Bhuya) by caste, and his early life was passed in great misery and poverty. He was originally a devout Śākta, but after his contact with Śaṅkaradeva, he became his devoted follower. Mādhavadeva was a great scholar and a skilful musician. Almost against the wishes of his *Guru*, he led a celibate life and founded a class of disciples called "Kevaliyas" or life-celibates (to become a life-celibate was, however, no condition to become a disciple). Mādhava was a close associate of Śaṅkaradeva (they are likened to Kṛishṇa and Uddhava, or Kṛishṇa and Balarāma) and he accompanied him during the latter's two pilgrimages. At the express wish of Śaṅkaradeva at his death-bed, Mādhava rose to the apostolic *gaddī*. Śaṅkaradeva alone had the authority of conferring ordination on desiring entrants; Mādhava, however, selected some of his followers and invested them with proper authority to admit disciples. On some Brāhmaṇas complaining before Koch king Raghudeva that Mādhava was preaching against Devi-worship and the authority of the Vedas and Brahmins, he was arrested but later on released; he, however, left the kingdom and sought patronage under Lakshmīnārāyana, king of Cooch Behar. He remained there for about 3 years and his last days were very peaceful.

Mādhava's chief works are the following:-

Poetry: *Janma-rahasya*, the earliest work of about 300 verses, relates to the creation and destruction of the world and thus establishes the omnipotence of God. Written at the instance of Rāṇī Bhuvaneśvarī, it is for the use of women devotees. *Bhakti-ratnāvalī* (q.v.) is regarded as one of the four sacred books of the Mahāpurusīyā Sect. *Rāmāyaṇa* (*Ādi-kāṇḍa*) is the metrical rendering (other kāṇḍas had already been rendered by Mādhava Kandali and Śaṅkaradeva; qq.v.), its beauty lying in the elegant verses and homely similes. With appropriate use of Assamese proverbs and a slight touch of humour, the poem gives the flavour of an original work. The Ahalyā episode and some other portions, however, are of low literary taste, and these present a doubt as to the authorship of Mādhavadeva in respect of the whole work. *Rājasūya Yajña* (q.v.) (composed 1565-68) written in the *kāvya* style aims to establish the supreme Godhood of Kṛishṇa. His *magnum opus* however, is, *Nāmaghoṣhā*, a prayer book of one thousand verses where his personality, intensive devotion and self-surrender at the feet of the Lord are expressed in plaintive and mellifluous notes. His *Bargitas* i.e., devotional verses depicting the sports of Bālagopāla could be easily compared with those of Sūradāsa. *Nāmamālikā* (1593-96), written at the instance of Biru Kārji, an old minister of the king of Cooch Behar, is a rendering of a Sanskrit anthological work, extolling the merits of the Holy Name. The poet himself, however, held a low opinion of the original work. *Nāmaghoshā* (q.v.) or *Hājāri-ghoshā*, as already written, is the greatest achievement of the poet.

Dramas: The internal evidences prevent any assumption in favour of Mādhavadeva's authorship so far as *Rās-jhumurā*, *Bhūshaṇa-herovā*, *Brahma-mohan* and *Koṭorā-khelovā* are concerned. The remaining genuine plays are *Arjuna-bhañjan* (q.v.), *Chordharā*, *Dadhi-manthana*, *Pimparā-guchuvā*, *Bhojana-vihāra* (q.v.) and *Bhūmi-luṭivā*; all presenting incidents of Kṛishṇa's child-life. The *Charita-puthis* mention two more dramas but they are not extant. Of the genuine ones, the last four are called *Jhumurās*, and the first is a *yātrā* or simply an Aṅka. The jhumurās of Mādhavadeva deal with the childish pranks of Kṛishṇa, the *gopīs* and Yaśodā taking the chief part.

Bargītas: The *Bargītas* being devotional songs like *Bhajanas*, fitted to one or other rāga, depict the disportive childhood of Kṛishṇa, the cowherd. In their sweetness of expression, their unostentatious display of lofty spiritual ideas, lies their supreme appeal to all classes of men. The number of songs said to have been composed by him is about 240, of which nearly 180 are now available.

Mādhavadeva "gave the final shape to Mahāpurushīya cult, completed the religious exegesis which in sheer literary merit still remains unsurpassed, and above all filled his disciples with an inspiration that made it possible for them to carry the message of the new religion to the remotest and inaccessible parts of Assam."—*AEAL, 148.*

MĀDHAVA KANDALI (fl. *c.* 1350). A prominent poet in the court of the Varāha King Śrīmahā Māṇikya of Kachhārī. The poet had earned the title of 'Kavirāja' (The King of Poets). At the instance of the king, he translated all the seven cantos of Vālmīki's *Rāmāyaṇa* in verse; the *Ādi-* and the *Uttara-kāṇḍas* (the first and the last cantos), however, are missing, but these were supplemented in the 15th cent. by Mādhavadeva and Śaṅkaradeva (qq.v.) respectively.

The translation is remarkable for its constant fidelity to the original and is rendered with wonderful force and brevity. Mādhava Kandali, however, reveals himself, according to Satyendranāth Śarmā "more as a poet than as a religious propagator in his writings. He has mostly retained the fine poetic passages of Vālmīki and revelled in the deeply emotional and sensuous element of the earliest epic. The agony and inconsolable grief of King Daśaratha and Kausalya on the eve of Rāma's exile, the wild luxuriant beauty of Chitrakūṭa forest, the soothing limpid flow of the river Mandākini resembling Sītā's gait and slimness, the passion-arousing rainy season on the prasravana hills intensifying Rāma's pangs of separation, the gorgeous beauty and pomp and luxury of the city of Laṅkā enjoyed by its demoniac inhabitants, bloody fights and description of various places of scenic beauty, palaces, and of beautiful maidens, are not only graphic in detail but equally happy in choice of words and imageries. While remaining faithful to the original in the development of the principal story and the sequence of events, the poet utilizes every opportunity to make his version acceptable to Assamese readers by introducing local colour, popular touches and common proverbs and idiomatic expression. In doing so, he occasionally lowers the dignity of the original narrative of Vālmīki at the popular level." —*Comparative Indian Literature*. Śaṅkaradeva (q.v.) had great respect for Mādhava Kandali and was charmed by his exquisitely beautiful rendering of the *Rāmāyaṇa*, comparing his ownself to a rabbit beside an elephant.

The legacy of rich and beautiful diction which the poet of the Assamese version of the *Rāmāyaṇa* left behind exercised a tremendous influence upon Śaṅkaradeva and his immediate successors. The poet also influenced Durgāvara, Ananta Kandali and Raghunātha Mahanta (qq.v.), the other writers of the *Rāmāyaṇa*.

Devajit, *Tāmradhvajar Yuddha* and *Pātālakāṇḍa* are other poems attributed to Mādhava Kandali. Neog, however, observes (*AEAL*, *32*) that these works were composed by some second Mādhava Kandali belonging to post-Śaṅkaradeva period. *Devajit* treats of the fights of Arjuna with Indra, accompanied by his heavenly armies and Mahādeva. The cause of the fight was that Indra had not invited Kṛishṇa to a *rājasūya* sacrifice. In this poem, Kṛishṇa and other incarnations of Vishṇu have been exalted over all other gods. The last two poems are adaptations from the *Jaiminīyāśvamedha*.

Mādhava Kandali made Assamese poetry less Sanskritic in vocables, more racy in style, more picturesque in language and richer in thought and sentiments.

MĀDHAVA-SULOCHANĀ. See *Kavirāja Chakravarti*.

MADHU-MĀLATĪ. Love-romance, by an unknown translator, which is based upon the story of the Sufī writer Manjhan. The book, now published, is edited by Drs. B.K. Barua and S.N. Sarma. The Assamese version, however, lacks the Sufi treatment of love, and replaces it by the Vaishnavite tone of the story.

MADHUNĀRĀYAṆA (fl. 17th cent.?). Poet, son of King Raghudeva of the eastern Koch kingdom. He composed the *Agni Purāṇa*, a small *kāvya* which describes how a living man made havoc in the land of Yamarāja. The work is an original composition and is not the rendering of the Sanskrit original.

MADHUSŪDANA, KUMĀR. See *Kumār Madhusūdana*.

MADHUSŪDANA MIŚRA (fl. 17th cent.?). Poet, who was the author of one of the versions of the Mārkaṇḍeya Chaṇḍī of the *Mārkaṇḍeya-purāṇa*, which is quite popular among the Śākta devotees.

MAFIZUDDIN AHMED HAZĀRIKĀ (1870-1958). Poet, who authored *Jñānamālini* (1897), *Munichuni Beli* and *Dinkanā*. He has earned the maximum of praise with the minimum of creative work to his credit. *Tattva-Pārijāta* (1959), a poetical work is a posthumous collection of spiritual lyrics.

MAHĀDEVA SHARMĀ. Author of *Gopīnātha Bardoloi* (1956), a biography of

Gopināth Bardoloi, who became the first Chief Minister of Assam in Independent India. Earlier he had written two biographies: *Buddhadeva* (1914) and *Mohammadcharita* (1928).

MAHANT, M.N. Author of Albert Einstein *aru Apekshikatavāda* (1956).

MAHANTA, BALADEVA. See *Baladeva Mahanta.*

MAHANTA, BĀP CHANDRA. See *Bāp Chandra Mahanta.*

MAHANTA, BHUBAN MOHAN. See *Bhuban Mohan Mahanta.*

MAHANTA, GOVINDA. See *Govinda Mahanta.*

MAHANTA, KANAKA CHANDRA. See *Kanaka Chandra Mahanta.*

MAHANTA, KESHAV. See *Keshav Mahanta.*

MAHANTA, MITRADEVA. See *Mitradeva Mahanta.*

MAHANTA, PONA. See, *Pona Mahanta.*

MAHANTA, RAGHUNĀTHA. See *Raghunātha Mahanta.*

MAHANTA, RATNEŚVARA. See *Ratneśvara Mahanta.*

MAHĀPURUSH DĀK. Half-legendary popular poet of great wit and wisdom, whose origin is veiled in mystery. Nothing is definite about his birth and time, but his aphorisms are the earliest collection of popular literature in Assamese. His aphorisms, equally popular in Assam, Bengal, north India and Nepal, mostly in verse form, tell peasants and people when to perform certain rites, tasks relating to agriculture, marriage, social relations, etc.

MAHARĪ. See *Durgā Prasāda Majindar Barua.*

MAHENDRA BARPUJĀRI. Modern writer, who regularly contributes short stories to various periodicals.

MAHENDRA BARTHĀKUR. Writer, whose chief serious drama *Janma* (Birth; 1976) inspires the youth to fight evils like social corruption and build anew a progressive society. He regularly contributes short stories to various periodicals. He has also written a few novels, e.g., *Aru Ami* (And We; 1980), *Begum Pārā*, *Udāsī Sandhyā* and a few popular stage and radio plays.

MAHENDRA BORA (1929-). Poet and critic, who is author of *Kerani Śelleyir Chithi*, *Bhaṅgasvan* and *Faust* (all poems); the realization of human history in the development of the individual is the keynote of his poetry. His chief poetical anthologies are: *Jātismar* (The Man Who Remembers His Earlier Births; 1961), *Ei Nādīyedi* (By This River; 1969) and *Rūpar Tiligar Mat* (The Jingles of Silver Bells; 1981). He has also written several dramas, while *Asamīyā Kavitār Chhanda* (The Rhyme in Assamese Verse; 1962) is a serious study of metre in Assamese poetry. He also compiled *Natuna Kavitā* (New Poetry; 1955), a selection of 68 short poems, from the writings of 20 younger poets; the poems of varied contents and metres, reveal to what extent these are freed from the bondage of traditional themes, verse-patterns, techniques and taboos. He has authored *Fundamentals of Assamese Metre* (Dibrugarh University, 1977) as well. He is Professor and Head of the Department of Assamese, Dibrugarh University.

MAHESH CHANDRA DEVA GOSWĀMĪ (1917-). Poet, who introduced parody in Assamese poetry. His parody-poems are collected in *Kimāśchāryyam* (What a Wonder; 1950). His earlier poetical collection is *Smṛiti*.

MAHESH GOSVĀMĪ. Modern poet, who is noted for his songs; his *Amayā* is a collection of songs.

MAHEŚWAR NEOG (1918-). Writer, whose *Puraṇi Asamīyā Samāja arū Saṁskṛiti*, *Asamiyā Gīti Kavya*, *Asamiyā Premagāthā* (1958) and *Adhunik Asamīyā Sāhitya* (1965) are collections of well-written essays on early Assamese literature and society, incorporating results of the author's own investigations. His other chief works are: *Śrī Śrī Śaṅkaradeva* (1948; a scholarly study of Śaṅkaradeva), *Asamīyā Sāhityar Rūparekhā* (1962), *Assamese Literature, Saṅkaradeva and His Predecessors* (Gauhati, 1954), *Śaṅkaradeva and His Times* (Gauhati University, 1965), *Sañchayan* (ed., 1958) and *Bezbarua*: *Mānuhjan* (1938), a biographical essay. He also ed. *Kīrtana*, the *Ushā-pariṇaya* by Pītāmbara Kavi and *Lakshmīnātha Bezbarua* (Centenary Volume, 1972). As a poet, his chief anthology of poems is *Sañchārini Dīpaśikhā* (1978). He has written a long preface to all the editions of "Orunodoi", printed in the form of a book (1984). His autobiography also appeared in a Journal in 1985.

MAHICHANDRA BORA (1894-1965). Writer, whose short stories have been mostly published in the magazine, "Awāhan"; the main feature of Bora's stories is charming description of the healthy, contented middle-class life of Assam, even in the teeth of want and of life's little ironies. His short story collection is *Ukilar Janma Rahasya* (The Mystery Behind the Genesis of an Advocate; 1970), while his chief stories are: "Kerānir Kapāl" (Fate of a Clerk), "Abhoy", "Ukilar Apad", "Joga aru Biyoga", "Asara Khalu Saṁsāra", "Jaya-parājaya", "Labha Lokchana", "Ukilar Janma Rahasya", etc. His stories are marked by playful satire and humour exposing the seamy side of the middle-class life.

MAHIMA CHANDRA BORA (1926-). Poet, who has used novelty of themes, new symbolism and imagery, and has thus generated scepticism and a high pitch of social consciousness in his poetry. His chief anthology of poems is *Raṅgājivyā* (The Red Dragon-fly; 1978). In his short stories, he is a keen observer of folk and rural situations. His short story collections are: *Kāṭhanibārī Ghāṭ* (The Ferry Station of Kaṭhanibari; 1961), *Bohubhujī Tribhuja* (1967), *Eai Nadir Sonte* (1975), *Māi Pippali Āru Pūjā* (I, Pippali and the Worship, 1967), *Rāti Phulā Phul* (The Flower that Blooms at Night; 1977), and *Barayātri* (The Bridegroom's Party; 1980). His best story is "Kāṭhanibārī Ghāt" on the theme of widawhood. He is a regular contributor of short stories to various periodicals. His other chief stories are: "Chakravāt", "Mach arū Mānuh" and "Tinir Tini Gol". Bora's narrative is always tempered with restraint. *Putala Ghaiz* and *Herova Digantara Maya* are his novelettes, while *Chinta Bichitra* is a work on criticism.

MĀJUMDĀR-BARUA, DURGĀ PRASĀDA. See *Durgā Prasāda Mōjumdār-Barua*.

MALIK, ABDUL. See *Abdul Malik, Syed*.

MALIN BORĀ. Modern poet, who is noted for his songs: his *Renu* and *Surar Kavitā* are collections of songs.

MĀMOṆI RAISAM GOSWĀMI (1940-). Fiction writer, whose short stories confirm the impression of a fast growing, wider social consciousness among Assamese women writers. *Chinakimaram* (1962), her story collection is noted for its insight into situation. Her novelette *Naṅghathā Shahar* (The Naked City) is a grim story of poverty and sex in Delhi middle-class society. Her *Nīlakaṇṭhi Vraja* (Dark-throated Vraja-dhāma; 1976) is a regional novel. Her three other novelettes are about workers engaged in the construction of an aqueduct on the river Sai in Rae Bareili of Uttar Pradesh, about her experiences in some South-East Asian countries and on exposing the vices of Satra, a religious institution of Assam. She has also written popular books on scientific subjects for children. She has up till now published six novels and received Sahitya Akademi award for her novel *Māmare Dharā Tarowal* (Rusted Sword, 1983).

MANASĀ SONGS. Songs composed chiefly by Maṅkara, Durgāvara and Sukavi Nārāyaṇadeva (qq.v.), in praise of the goddess Manasā; these songs have been given the imposing name of the *Padmā-purāṇa*. The following is the story of Manasā as told by the Manasā poets.

Intoxicated with smoking of hemp, Śiva imagines a pair of *Śrīphala* fruit to be the breasts of his consort Chaṇḍī, is sensually disturbed and releases a quantity of semen on a lotus leaf, from which springs up a beautiful godling with four arms and three eyes. She is called Manasā, Padmāvatī or Padmā, being born out of Śiva's mental disturbance and on a padmā (lotus) leaf. Vāsuki endows her with poison and has her sent to Śiva, where, out of jealousy, her step-mother Chaṇḍī blinds one of her eyes. Manasā is married to Jaratkārū, an eccentric sage, who, however, deserts her on a slight provocation. She gives birth to Āstika; she has special power in counteracting the venom of serpents, and is hence called *Visha-hari*.

Chandradhara, a devout worshipper of Śiva, is away on a trade voyage; his wife Saṇekā or Soṇekā worships Manasā for early return of her husband. Chaṇḍī instigates the merchant against Manasā. The merchant returns home and throws away all the things of Manasā worship; thus starts enmity between a goddess and a mortal man. By Śiva's approval Manasā has Chandradhara's six sons and Śankha Ojā, the great physician of snake-bite, done to temporary death and has kept under sea water the merchant's fourteen ships loaded with the richest merchandise. But Chandradhara dose not yield.

Padmā gets the souls of Ushā and Aniruddha form heaven and has them born on earth as Behulā, daughter of king Sahe or Chāhe of Ujani-rājya, and Lakhīndāra, the seventh son of Chandradhara. Behulā is married to Lakhīndāra and Padmā, disguised as a Brahmana widow, curses Behulā. Consequently Lakhīndāra dies bitten by the venomous snake Kāli or Kāliya, the night following his marriage. Behulā sets out in quest of Lakhīndāra's soul on a raft floating down the sea. Her husband's body, which she carries with her, melts on the way. By performance of a dance in heaven, she pleases all the gods and they ask Padmā to give back the *danseuse* her husband. Behulā returns home with Lakhīndāra and his six elder brothers and with Chandradhara's fourteen ships loaded with cargo. Overcome with joy and grace of Manasā, Chandradhara worships the goddess and pours lotus flowers at her feet with both the hands joined together.

MANIRĀMA DEWAN (1806-58). A freedom fighter, who participated in the 1857 Mutiny and was executed by the British in 1858. *Manirām a Ḍewan Gīt*, a folk poem, is a fitting tribute to him.

MANKARA (fl. end of 15th cent.). Poet, who was perhaps a contemporary of Durgāvara (q.v.). He was a minstrel, singing his Manasā songs with little cymbals in his hands. The language is simple; there is an easy flow of imagination and music, but the erotic element is somewhat prominent. The poet in his only work *Padmā-purāṇa* deals with cosmology, the origin of gods, upbringing of Gaurī (Pārvatī) in the hermitage of sage Hemanta, her marriage with Śiva and the birth of Padmā (Manasā is called Padmā), who becomes the snake-goddess immediately after her birth in the nether region.

MANOMATĪ. The most popular and the best written historical novel (1900) of Rajanikānta Bardoloi (q.v.).

Set against the background of the Burmese invasion of Assam and the consequent insecurity of the people, the novel deals with the love of Laksmīkānta and Manomatī, who belong to traditionally rival families. A subordinate romance runs parallel to the main love story. The heroism of Lakshmīkānta, the womanly virtues and dignity of Manomatī and the quick-witted and gay character of Pamilā, who loves Santirāma depicted in sub-plot, are prominently brought out in the novel which shows the influence of Scott's *Ivanhoe* and Bankim Chandra's *Durgeśanadini* in certain scenes.

MANORAÑJAN SHĀSTRĪ (1911-) A Sanskrit scholar of repute, who has authored *Asam Vaishṇava Darśanar Rūparekhā* (1954), *Sāhitya-Darśana* (Theory of Literature; 1961), *Kumāril Bhaṭṭa* and *Dharmakīrti* (1986), several research papers and a bunch of Sanskrit poems on different subjects.

MĀRKAṆḌEYA-PURĀṆA (Assamese). See *Raṅganātha Chakravarti, Ruchinātha Kandali, Pitāmbara Kavi, Madhusūdana Miśra.*

MATHURĀ DEKĀ. Modern writer, whose chief novels are: *Humuniyah* and *Devagiri*.

MEDHI, BIRINCHI KUMĀR. See *Birinchi Kumār Medhi*.

MEDHI, KALIRĀMA. See *Kalirāma Medhi*.

MEDHI, RATNEŚWAR. See *Ratneśwar Medhi*.

MEDINI CHAUDHURI (1929-). Short story writer, who is at his best as regional. He has a good number of short stories to his credit. His recent and rather unclassifiable book, *Ananya Prāntar* has the ease of a travelogue and the charm of a novel, but it appears to be written for a collegiate audience.

He has also to his credit a few noteworthy novels, *viz*, *Bandukā Behār*, *Pherengdāo*, *Tāt Nadi Nāchil*, each of which deserves literary attention.

MEGHANĀDA-VADHA (Assamese). A mythical drama in blank verse by Chandradhara Barua (q.v.), written in 1904-5.

It treats of the killing of Meghanāda or Indrajit, a son of Rāvaṇa. The dramatist has been influenced by the *Meghanāda-vadha* of the Bengali poet, Michael Madhusūdana Dutt. "There is like emphasis on the characters of Rāvaṇa and Meghanāda which have been neglected while Rāma has been drawn as a great and large-minded hero. Our dramatist has, with great success, drawn Meghanāda's wife, Promilā, as of greater charm and interest than even Sītā of Michael Dutt."—*Barua, MAL, 58.*

MIKU SINGH RĀJPUT. Modern poet, who has a good number of poems to his credit.

MIRI JIYARĪ. See *Rajanikānta Bardoloi*.

MISHRA, AKSHAY KUMĀR. See *Akshay Kumār Mishra.*

MISHRA, BENU. See *Birendranātha Dutta.*

MISHRA, MOHAN KṚISHṆA. See *Mohan Kṛishṇa Mishra.*

MIŚRA, BHĀGAVATA. See *Bhāgavata Miśra.*

MIŚRA, BHAVĀNANDA. See *Bhavānanda Miśra.*

MIŚRA, BHUVANEŚVARA VĀCHASPATI. See *Bhuvaneśvara Vāchaspati Miśra.*

MIŚRA, GOPĀLA. See *Gopāla Miśra Kaviratna.*

MIŚRA, GOVINDA. See *Govinda Miśra.*

MIŚRA, KAVIRĀJA. See *Kavirāja Miśra.*

MIŚRA, MADHUSŪDANA. See *Madhusūdana Miśra.*

MIŚRA, RAGHUNĀTHA. See *Bhāgavata Miśra.*

MIŚRA, RATNĀKARA. See *Ratnākara Miśra.*

MITRADEVA MAHANTA (1895-1982). Writer, who was born at Jorhāt. His chief works are *Biyā Biparjaya* (The Marriage Debacle; 1924), *Kukurī Kaṇār Āthmangalā* (1927), *Eṭā Churaṭa*, *Tengar Bhengar*, *Leklau Lam*, *Chenchhā Jvara*, *Achina Kāthara Thorā*, *Bom-Phuṭukā* (all farces), *Baidehi-viyoga* (1952), *Bali Chhalana* (1953), *Prachchhana Pāṇḍava* (1956) (plays), *Dhruva* (story; 1924), *Jun-juni* (stories and poems for children; 1955) and *Ranga-Dhali* (poems; 1956). Among the farce writers, the author occupies a prominent place; he holds up to ridicule such evils of rural life as child-marriage, dowry, superstitions, etc.

MOHAMMAD PIYAR (1926-). Writer, who was born in Jorhāt. His works are: *Praṇaya Giti* (1942), *Nīlapakhi* (1945), *Prīti Upahāra* (1948; all poems), *Saṅgrāma* (Struggle, 1948; on the struggles and sufferings of a middle class youth), *Herova Svarga* (Lost Heaven; depicting the life of a Muslim family) and *Karbalāra Śahida* (1955), *Puvati Nisar Ājan* (1956) and *Hyphen* (1959, all novels); in all he has written about a dozen novels.

MOHAMMAD SULEMĀN KHAN (fl. early 20th cent.). Writer, who is noted for children's poems.

MOHAN KṚISHṆA MISHRA. Modern poet, whose poems are influenced by the recent poetic modes in Europe and Japan.

MONIN BORKOTOKI. See *Munin Barkataki.*

MORAL, SADA. See *Sada Moral.*

MṚIDUSMITA BARUAH. Author of *Ban Birikhar Are Are* (1981), meant for children.

MṚIGĀVATĪ-CHARITA (Assamese). See *Rāma Dvija.*

MUKTINĀTHA BARDOLOI. See *Kīrtinātha Bardoloi.*

MUKUNDA MĀDHAVA ŚARMĀ (1936-). Author of *Upamā Kalidāsasya* (1972), which is an important work on the aspects of ancient Indian poetry. He has contributed a number of critical papers on different aspects of poetry and Sanskrit literature to different magazines.

MULLENS, MRS. (b. 1826). Writer, who was the author of a Bengali novel, *Phūlmani arū Karuṇa* (q.v.), which was tr. into Assamese by Mrs. A.K. Gurney in 1877.

MUNIN BARKATAKI. Modern writer, who has several short stories to his credit.

He has pub. critical essays and book-reviews as well. His *Vismṛita Vyatikrama* (The Unremembered Exceptions; 1984) is a collection of character-sketches of some eminent personalities like Ambikagiri Raychaudhari, Jñānanātha Bora, Nilamaṇi Phukan, Kṛishṇakānta Handique and others.

N

NABIN BARUA. Modern writer, who has several novels to his credit.

NABIN CHANDRA DEKĀ. Modern writer, who is known for his novel *M.L.A.* (1961).

NABIN CHANDRA ŚARMĀ. Modern writer, who has edited several old manuscripts with scholarly introductions and glossarial index.

NAGĀ KUNWAR. See *Kamalānanda Bhaṭṭāchārya.*

NAGEN ŚAIKIĀ (1939-). Writer, who was born at Golaghat. He is at present Reader in Assamese, Dibrugarh University. He has pub. six collections of short stories (*Kubera Hatibaruah*, *Chhabi aru Frame*, *Pārthiva-Apārthiva*, etc.), a collection of essays: *Chinta arū Charchchā* (1978), two novelettes and has ed. about 20 works, including *Prabandha Sañchayana* (1978), a collection of essays. He regularly contributes short stories to various periodicals, attempting some interesting experiments with the modern techniques of the story. He has also pub. book-reviews.

NAGEN ŚARMĀ. Dramatist, whose chief work *Ulkar Jui* (1961) is a powerful socio-psychological drama.

NAGENDRA NĀRĀYAṆA CHOWDHURY (1881-1947). Writer, who in his short stories, has introduced new subjects and a novel mode of treatment. He tries to focus attention on the social impediments to the fulfilment of love. His chief stories are: "Bogitora", "Parivartana", "Vijaya", "Tamar Tabij", etc. He was the spirit behind the publication of the famous magazine "Āwāhan" of thirties.

NAGENDRA NĀTH BARUA. Author of the novel *Gajandiśā* (1984), which describes the life and culture of Dimashas living on both the banks of the river, and their folk-songs, through which they communicate their feelings.

NAKUL CHANDRA BHUYAN (1895-1966). Writer, who was born in Sibsagar district. He is compiler of the Bihu songs with the title *Bo'hāgi* (folk-songs; 1923; 6th ed., 1963). He has authored several historical plays, *viz.*, *Badan Barphukan* (1927), *Chandrakānta Siṁha* (1931), *Bidrohi-Marana* (1938) and *Numali Kūwarī* (1963). He also wrote a farce *Shahu Āi* (The Mother-in-law). He has a few essays also to his credit. He has written a number of short stories, which have been printed with the titles *Jonvali* (Moonlight) and *Galpar Sarai* (A Tray of

Stories, 1962); his chief story being "Premar Epiṭhi" (One Side of Love). *Sonhata-Bhishma* is a biography (1956), while *Bāra-Bhuyan* is a history.

NALINIBĀLĀ DEVĪ (1898-1978). Poetess, who was the daughter of the late Nabin Chandra Bardoloi (1876-1936), a top-ranking leader of the Indian Freedom Movement, whose biography she has written under the title *Smṛititīrtha* (1948). Catching the patriotic fervour from her father, she composed some patriotic poems in which her love of the motherland and its glorious past are described in deep emotion. "Bhārati" (Indians), "Rabindra Tarpaṇa" (Home to Rabindra), "Mahānadar Ātma-Kahāni" (Autobiography of the great river, Brahmaputra), "Janmabhūmi" (Land of Birth), are some such patriotic poems. In the last poem, she wants to be allowed to serve, even after her own death, the land of her birth, which is admittedly superior to heaven. Nalinibālā became a widow rather early in life. In her search for consolation, she drank deep of the *Gītā*, the Upanishads, the Vaishnavite Assamese literature and the poetry and philosophy of Rabindranath Tagore. A mystic poetess as Nalinibālā is, she has "an undefined restlessness—a craving for something which eludes definition and specification", and this is the keynote of her three poetical collections—the *Sandhiyār Sura* (Music of Sunset; 1928), the *Saponar Sura* (Music of Dreamland; 1943) and the *Pārasmani* (The Touchstone). In "Para-Pārat" (On the Other Shore), she writes of music of the sphere that makes her feel the spark of the Divine. "Endhār" (Darkness) leads to the growth of a new consciousness, and finally leading to the communion with the Absolute. In the "Mūkti-dūta" (Messenger of Liberty), there is a rock-firm belief in the destiny of man.

Nalinibālā's "Parama Tṛishṇā" (Thirst Eternal) is a major, single poem in which there is an explicit statement of some of her philosophic ideas. It is her belief that the soul of man, especially of poets, has an eternal thirst which makes him restless, although he be surrounded by wealth and beauty, and that the journey of life is not a new-found thing. The poem is, however, full of Nature's vignettes which are not a mean source of delight of the poem.

Nalinibālā's poetry is exquisitely musical and she has abundantly drawn upon the rich treasure-house of Sanskrit, and her similes, imageries and vocabulary are enriched by the sublimity of that literature.

The poetess was President of the 23rd Session of Assam Sāhitya Sabhā held in 1954 at Jorhāt. She was awarded the 'Padma Śrī'. Her autobiography *Eri Ahā Dinbor* (1976) has been written in a sensitive style.

NALINI BARUA. Modern writer, whose Āmārjahaj", in point of technical finish, human interest and psychological insight, is one of the best Assamese short stories. Barua died of his own hand while young. He translated into Assamese the English novel *All Quiet on the Western Front*.

NALINI BHAṬṬA (1915-). Poet, who has published a good number of poems and essays on literary criticism.

NALINI CHAKRAVARTTY. Modern writer, whose chief novels are: *Alap Maram*, *Alap Triśnā* and *Surjya Hano Lukai Ache ae Aranyat*.

NALINIDHAR BHAṬṬĀCHĀRYA. Modern poet, who has a number of poems to his credit. He belongs to the leftist school of poetry. He has pub. critical essays and book-reviews with a Marxist approach.

NALINI ŚARMĀ. Author of *Śristidhara Multipurpose* (1980), which is a collection of short stories, exposing contemporary socio-economic evils.

NĀMAGHOSHĀ (*Hazārī Ghoshā*) ("The Book of a Thousand Stanzas"). Poem by Mādhavadeva (q.v.) composed at Bheladuar in Cooch Behar during his later years (1593-96).

Consisting of three sections, the first one, which may be named the Ghoshā proper, treats of the doctrinal aspect of Nāmadharma; the second called Śaraṇachhanda, is a collection of lyrical stanzas of self-effacing devotion; the third called Nāmachhanda, is a series of metrical arrangements of the names and attributes of Vishṇu meant for song services of the sect, and is of very great importance from the point of view of ceremonial aspects of Nāmadharma. The cardinal teachings of *Nāmaghoshā* are as follows:—(1) The Ekadeva doctrine of the Mahāpurusha sect, in which Kṛishṇa is the One and true God, his word and *Bhāgavata* is the only authoritative scripture; (2) *Nāma* and *Nāmi* (Kṛishṇa) are identical; hence Nāma is a living entity and is full of *Ānanda* or *rasa*; (3) Bhakti is *paramapurushārtha* (the ultimate end of life); *dharma*, *artha*, *kāma and moksha* are merely subservient to Bhakti; (4) Purity of heart is possible only with the help of the Nāma; (5) *Nāmadharma* is open to all.

The significance and importance of the *Nāmaghoshā* is corroborated by the last message given by Mādhavadeva to Gopāla Ātā of Bhavānīpura:

"Read *Nāmaghoshā* every day, for whatever I have received from Śaṅkaradeva and whatever I could gather as a result of my study of the scriptures and above all the truth of my own realisation have been incorporated in this work. So do not fail to keep this book by your side and a careful study of it will lead you to perfect enlightenment."

NANDA TĀLUKDĀR (1935-83). Writer, who has about half a dozen biographies to his credit. His chief biographies are: *Kanaklāl Barua* (1972) of the reputed historian of early Assam and a civil servant under the British, *Vanaphular Kavi Dowrah* (1970), of one of the major romantic poets of the mid-20th century, and *Hem Barua* (1978). He also ed. *Ānandarāma Dhekial Phukan Rachanā Saṅgraha* (1979), the works of Phukan. His latest biography is *Sūrya Kumār Bhuyan* (1983).

NANDEŚVARA DVIJA. See *Brahmavaivarta-purāṇa* (Assamese).

NĀRADĪ-PURĀṆA (Assamese). See *Bhuvaneśvara Vāchaspati Miśra*.

NĀRĀYAṆA, JAYA. See *Jaya Nārāyaṇa*.

NĀRĀYAṆA, MADHU. See *Madhu Nārāyaṇa*.

NĀRĀYAṆA BEZBARUA (1914-). Modern writer, who is known for his novel *Natuna Diganta*. He is a poet too.

NĀRĀYAṆA DĀSA. Critic, who is known for his *Śaṅkari Sāhitya Bhūmikā* (1979), which is a study on various aspects of poet-saint Śaṅkaradeva's works and genius.

NĀRĀYAṆADEVA, SUKAVI. See *Sukavi Nārāyaṇadeva*.

NAREN KALITA. Author of *Bardowar Śilpa Bastu* (Art Objects of Bardowa; 1985), which deals with thematic and technical aspects of the wood-carvings of the Satra at Bardowa.

NARENDRA NĀTH ŚARMĀ (1918-). Author of an Assamese version of Jawaharlal Nehru's autobiography under the title *Ātma-Jīvana Charita* (1964). He also edited a children magazine "Jonbāi" (The Moon) for the years (1965-71). His collection of short stories: *Śilpir Pratimā* (An Image of the Artist; 1985) has mostly a rural and semi-urban base; he tells tales of joys and sorrows.

NAROTTAMA DVIJA. See *Brahmavaivartapurāṇa* (Assamese).

NAROTTAMA ṬHĀKURA (fl. 16th cent.). Poet, whose *Bhakti-premāvalī* has established a place in Vaishnavism in Assam because of its scholastic and authoritative exposition. It is, however, considerably influenced by Bengal Vaishṇavism.

NATH, R.M. Author of *Gauravamaya Assam*, *Vira Chilarai* (both 1949), *Kadali Rājya* and wrote satirical works *Teṅgā Doi* (Sour Curd), *Pakā Miṭhai* (Sweet Ball) and *Got Kaḍai* (Fried Rice) under the pen-name of Pitāmbara Rājmedhi.

NATUNA KAVITĀ (*New Poetry*). A modern Assamese selection of 68 short poems from the writings of 20 younger poets, compiled by Mahendra Bora.

The poems, which are of varied contents and metres, reveal how far their authors have liberated themselves from the bondage of traditional themes, verse-patterns, techniques and taboos.

NĀVAKĀNTA BARUA (1924-). Modern poet, whose published books of verse are: *He Araṇya, He Mahānagara* (Thou Forest, Thou Metropolis; 1951), *Eṭi Duṭi Eghāraṭi Tārā* (One Two Eleven Stars; 1958), *Yati*, *Rāvaṇa Samrāṭ* and *Mor Āru Pṛithivir* (Of Mine and of the Earth; 1973). An experimenter in verse form with a delicate sense of rhythm and symphony of words, he has shown admirable skill in handling metres. He has been greatly influenced by the English poet, T.S. Eliot. Barua has also composed songs and has as well written a novel, *Kapilīpariyā Sādhu*, which is an unfortunate tale of the people dwelling on the bank of the river, Kapilī, which changes its course whimsically every year. His *Kakādeutār Hār* (Bones of Forefathers; 1973), set in a feudal environment, is a fine delineation of a family quarrel that led to tragic consequences. His *Gaur Kuṅvari* (The Princess of Gaur; 1978) is a historical novel, while *Manuh Ataiborei Dvīpa* (All Men are Islands; 1980) is the story of a beautiful maiden, who is shattered by the death of her lover but finally attains serenity through the grace of the Buddha. He has also produced some five books for children, e.g., *Śiyālī Pālegai Ratanpur* (The Fox Has Gone to Ratanpur) and *Ākharar Jakhlā* (The Ladder of Alphabets), besides numerous poems. His musical plays for children are: *Kareliā and Company* and *Beliphula*. Barua was formerly Professor of English, Cotton College, Guwahati.

NAVĪNACHANDRA BARDOLOI (1878-1936). An Assamese writer, who was a frontline leader of the Indian Freedom Movement. He was the author of *Śyam Jeuti Asom ai Dhunia* (A Hymn to the Mother Assam), *Sisurhānhi*, *Deka Gabharur Dol* (poems) and *Gṛiha Lakshmī* (1911; a drama describing the sufferings of a woman, whose husband is a profligate). He also tr. Shakespeare's *Troilus and Cresssida* and *Cymbeline* into Assamese. His daughter, Nalinibālā Davî (q.v.) has written a biography of her father.

NAVIN CHANDRA ŚARMĀ. Modern writer, who has authored *Śarīra Charchchā*, which tries to teach physical exercises based on Yoga.

NAZAR ALI (1879-1957). Author of *Mor Jivanar Kichu Kathā* (1969; pub. posthumously), which are very good reminiscences of the author's private life. The author, who was a primary school teacher, gives here an impression of life in a Muslim village in Assam. It is one of the notable autobiographies in Assamese.

NEOG. DIMBEŚWARA. See *Dimbeśwara Neog*.

NEOG, MAHEŚWARA. See *Maheśwara Neog*.

NEOG, P.R. Author of *Aparājeya* (1984), which is a short story collection.

NICHOLL, G.F. A Christian missionary, who along with his *Manual of the Bengali Language* (1894), published an Assamese Grammar.

NIDHI LEVI FARWELL (b. 1827). An Assamese Christian writer, who tr. into Assamese from Bengali in 1855 *Natural Science in Familiar Dialogue*, which is a specimen of the earliest prose dialogue in Assamese. He also pub, articles and poems in the "Orunodoi" (Aruṇodaya) and tried to make Assamese spelling and grammar phonetically based. A new convert, he wrote some poems introducing therein Christian themes. The poems are marked by a fine combinations of Vaishṇava diction and Christian ethics. His chief poems are *Binoi Vachana*, *Nistarar Upai*, *Christar Avatāra Bibaraṇa*, etc.

NĪLAKAṆṬHA DĀSA. See *Dāmodaracharita*.

NĪLAKUMUD BARUA (fl. end of 19th cent.). Author of *Jivanādarśa*, well-knit biographical sketches of Maniram Dewan, and a few others.

NILIMĀ DATTA (1925-). Author of *Śiśu Vikāsa* (1955). She is a poetess and novelist also.

NILIMĀ ŚARMĀ. Modern writer, who has a good number of short stories to her credit.

NĪLMAṆI PHŪKAN (1880-1977). Poet, and essayist, whose collections of poems are: *Jyotikaṇa* (A Spark of Light; 1938), *Mānasi* (The Gift of Imagination; revealing the poet's craving for beauty), *Sandhāni* (The Inquisitive; describing an immortal quest for truth and beauty), *Guṭmāli* (The Jasmine; containing homely sketches of the life of the poor). He is a poet of lofty spiritual aspirations. The poet took part in the "Quit India" movement in August 1942 and his experiences in the prison have been incorporated in his *Jiñjiri* (The Shackles). His *Sāhitya Kalā* and *Chintāmaṇi* contain original essays on different aspects of literature. Nīlmaṇi Phukan's prose is as passionate as his poetry. Phukan's number of poetical collections is half-a-dozen.

NĪLMANI PHUKAN, Jr. (1933-). Poet, whose tone of total acceptance of life is strikingly significant. His chief poetical anthologies are: *Sūrya Heno Nami Āhe El Nadiyedi* (The Sun is Said to Come Descending by this River; 1963), *Nirjanatār Śabda* (The Sound of the Silence, 1966), *Phuli Thakā Sūryamukhi Phulṭor Pine* (Towards the Blooming Sunflower; 1971), *Golāpi Jāmur Lagna* (The Raspberry-tinted Moment; 1977), *Saud* (1978) and *Kavitā* (poems; 1980). He rendered into Assamese selected poems of Spanish poet Federico Garcia Lorca as *Garcia Lorcar Kavitā* (1981); the tr. is based on English renderings. He also tr. into Assamese the Japanese *Haiku* poems.

NIMI NAVA SIDDHA SAṀVĀDA. Poem by Śaṅkaradeva (q.v.), which is a doctrinal treatise based on Bk. XI of the *Bhāgavata*.

In this work, Nārada tells Vāsudeva the discussions which took place between king Nimi and the nine sages, Kavi, Hari, Antariksha, Prabuddha, Pippalāyana, Avihorta, Drāviḍa, Chamasa and Karabhajana on nine different doctrinal points; each sage expounding one of those problems put to him by the king, *viz.*, the nature of the Bhāgavata religion, Bhakti, Māyā, way of escape from Māyā, Brahmayoga and Karmayoga, demerits of an uninitiated (Abhokta), and nature of Avatāras. From its metaphysical nature, the work lacks poetic appeal, though some of its verses bear mark of literary accomplishments.

NIRMALA PRABHĀ BARDOLOI (1933-). Poetess, whose chief poetical anthologies are: *Ban Phāringar Raṅg* (The Colour of the Wild Grass-hopper; 1967), *Samipeshu* (To; 1977). *Dinar Pāchat Din* (Day After Day; 1977), and *Antaraṅga* (1978). Her musical fantasies for childern are: *Rājā, Bandhu* and *Putalā Nāch*. Her *Asamīyā Omalā Gīt* (Assamese Nursery Songs; 1978) is a collection of her original nursery songs. She has ed. *Śiśu-Gitināṭya Saṅkalana* (1981), a collection of children's dramas. Her *Chil Chil Chila Bagi Chil Mila* is the only book of its type in Assamese for children, based as it is on indigenous and foreign games. She has pub. *Asamar Loka Saṁskṛiti* (Folk-culture of Assam). She ed. "Natuna Asamīyā" and "Rāmadhenu". Her *Kavitā Kathā* (The Story of Poetry; 1981) is a collection of critical essays dealing with some modern Assamese poets. She composed several lyrics for films and broadcast from A.I.R.

NIROD CHOUDHURI (1936-). Writer, who has a number of novels and short stories to his credit. He writes varied types of popular stories. His story collections are: *Mor Galpa* (1961) and *Aṅge Aṅge Śobhā*. His latest collection of stories is *Nirod Choudhurir Nirbasita Galpa* (1983), which is a selection of 30 of his stories. As a novelist, he has written over a dozen short and medium-size novels, mainly analyzing the psychological processes of several women characters in different trying situations. His chief novels are: *Nām Rākhilo Basavi* (on an educated woman, whose husband is a debauchee), *Jaṭāyu* (1971; on a neglected wife, whose husband is sexually attached to his sister-in-law), *Stabdha Vṛindāvana* (on the young wife of an aged man), *Kālhirā* (1971; on an illegitimate young woman, who refuses to marry the young man of her heart), *Shomali Memsāheb* and *Megharchā* (1983). In his *Vanahaṁsa* (The Wild Duck), he narrates the story of a married woman, who wants to retain her youthful beauty by depriving herself of motherhood. She holds her unwanted child responsible for the ebb of her youth and in a spirit of vengeance sends her to a distant hostel.

NIRUPAMĀ BARGOHAIN, MRS. (1932-). Novelist, who is the most prolific writer among the woman novelists. In most of her novels, over 12 in number, she has painted incidents and situations in family life with which the women of India are familiar. Lakshmī, the heroine of *Sei Nadī Niravadhi* (This Eternal River; 1963) symbolizes the unpredictable and uncontrollable nature of the river Pagaldia, a river of sorrow to the people living on its banks. *Ejan Buḍhā Mānuh* (An Old Man; 1966), *Din Pāchat Din* (Day After Day; 1968), *Sāmānya Asāmānya* (Ordinary and Extraordinary; 1971), *Kektāchar Phul* (1973), *Iparar Ghar, Siparar Ghar* (1979), *Bhabisyatar Raṅga Sūrya* (The Red Sun of the Future; 1980; set against an adverse economic set-up) are the other novels that present women of different temperaments, attitudes and upbringing in a perceptive manner. As short story writer, she regularly contributes stories to various periodicals. Her chief story collection is *Jananir Sandhanat Ejan Deka Mānuh* (A Young Man in Search of a Mother; 1981).

NISHI BARKOTOKI. Author of *Sishkin Moi aru Bahutu* (1984; tr.).

O

OJĀ, RATNA. See *Ratna Ojā*.

OMEOKUMĀRA DĀSA (1903-79). Writer, who was born in Tezpur. He tr. into Assamese Mahātmā Gāndhi's *My Experiments with Truth.* He was the editor for a few years (early thirties) of the monthly magazine "Bāñhi" (The Flute) and the Weekly Paper "Asamīya". A veteran freedom fighter and labour leader of the Gandhian era, he was a great constuctive worker. He contributed many articles to contemporary magazines.

ORUṆODOI (*Aruṇodaya*). See *Brown, Nathan.*

P

PADMA BARKĀTAKI (1928-). Writer, who in his novels: *Manardāpoṇ* (The Mirror of the Mind; 1959), *Khabara-bichari* (1960), *Kono Khed Nāi* (With No Regret; 1963; depicting the character of Queen Pramatheśvari alias Phuleśvari) and short stories throws off restraints of conventions and makes sex the all-powerful theme. The *Manardāpoṇ* is a powerful exposure of the sexual perversions of a section of the educated middle class. His other novels are: *Dushyantar Chumā* (The Kiss of Dushyanta; in it the main female character suffers from a complex), *Najvalā Dhūpar Itikathā* (The Story of Unburnt Incense; 1967; in it a sense of guilt drives the heroine in a state of dementia), *Abandhana* (socio-political; 1979) and *Kapuruśa Mahāpuruśa* (1983). His chief work, however, is *Raṅga Raṅga Raṅga*, a novel written in another vein.

PADAMADHARA CHALIHA (1895-1968). Poet and writer, who was born at Sibsagar and educated at Calcutta. He was the Principal of Sibsagar College. His chief works are: *Phulani* (Garden; 1914), *Giti-Laharī* (Symphony; 1921), *Sarāi* (Vase of Verse; 1928) (all poems), *Nimantrana* (1918), *Amara Līlā* (based on *Romeo and Juliet*; 1922), *Kene Majā* (1924) (all plays), *Rangpure Katha Koy* (dramatic monologue; 1956), *Asamiyā Sāhitya aru Rangpurar Barangani* (1956) and *The Sāhityarathi of Assam* (biography in English; 1951). His forte lies in painting the beauties of the mother country lavishly.

PADMA NĀTH GOHAIN-BARUA, RĀI BAHĀDUR (1871-1946). Writer, son of Ghinārāma; he was born at Nakāri in North Lakhīmpur. After passing the Entrance Examination from Sibsagar, he proceeded to Calcutta to study First Arts Course and later on Law but could secure no degree.

He became for some time the editor of "Bijuli" (1890), which was published first as a rival paper of "Jonāki" (1889) from Calcutta. In this paper, he published his novels: *Bhānumatī* (1890) and *Lāharī* (1891; qq.v.). Set against the historical background, they are laudable attempts at handling plot and character. Based on love themes, the novels portray the heroines more sympathetically than the heroes. He was the founder-editor of the "Ushā" (Dawn), and the "Asam Bantī" (Light of Assam), the two prominent periodicals of the first quarter of the 20th century, himself contributing a large number of article on a wide range of subjects to these journals. When Bengali was withdrawn from schools, text-books in Assamese were needed and this hiatus was mainly filled by Barua, which fetched him sufficient income. In the meantime, he was appointed as a teacher. His first wife died in 1899 and on her name, he wrote in blank verse a long autobiographical poem, entitled *Lilā* (1901), which is replete with charming descriptions of Nature. His other book, *Juraṇi* (The Cooling Draught; 1900) contains some remarkably beautiful fourteen-line pieces.

He also composed a monumental work, *Śrī Krishṇa* (1930) in three thick volumes, on the life of Kṛishṇa. Here Kṛishṇa is admired and exalted not so much as an *Avatāra* but as a great man, the work seeming to betray the influence of Bankima Chandra Chatterji's *Krishṇa Charitra*. His *Gītā Sāra* (Summary of Gītā; 1935) is in lucid Assamese prose. Barua also composed eight plays: *Jayamati* (1900; q.v.; a tragedy), *Gadādhara* (1907; a comedy on *Āhom* hlstory, a kind of pendant to the *Jayamati* but far less successful), *Sādhani* (1911; a historical tragedy based on Āhom history), *Lāchita Barphukana* (1915; a historical comedy on Āhom times), *Bāṇarāja* (1933; a Purānic play based on the *Harivaṁśa* dealing with the story of Bāṇa; the language is artificial and there is very little characterisation), *Gāonbuḍhā* (1897; q.v.; a farce), *Teton Tāmuli* (1908; a farce of the picturesque variety; it describes how the sly Teton converts his very defeats to personal advantage) and *Bhut Ne Bhram* (Spirits or Hallucination; 1924; it purports to effect a reform in rural society oppressed by a preposterously superstitious dread of evil spirits). Barua compossed some lyrics also, and his *Phulara Chāneki* (Samples of Flowers; 1915) is an anthology of descriptive and Nature poems; he believes that all Nature points to God.

His autobiography : *Mor Śovaraṇi* (1971) has been published posthumously. His *Jīvani Saṅgraha* (1915) is a biographical work.

PADMAPATI, RAJANI. See *Rajani Padmapati.*

PADMAPRIYĀ (fl. 17th cent.) Poetess, the daughter of Gopāla Ātā (q.v.) of Bhavānipur. She composed a few devotional lyrics, and was one of the few Assamese women writers of the Vaishnava period.

PADMĀ PURĀṆA. See *Manasā Songs*; *Sukavi Nārāyaṇa Deva.*

PADMĀVATĪ DEVĪ PHUKANANĪ (1853-1930). Writer, whose chief work is *Sudharmār Upākhyāna* (The Story of Sudharmā; 1884), which is about two pairs of lovers whose romances are affected by severe vicissitudes, both credible and incredible; but judged from the point of view of technique or plot construction, this work cannot be called a true novel. Despite this, it is the work of fiction by a woman.

PĀDSHAH BURAÑJĪ. See *Burañjīs*.

PADUMA-KUNWĀRĪ. Historical novel by Lakshmīnātha Bezbarua (q.v.), written in 1905.

It deals with the story of "tragic love between Padum and Surya—inserted into the story of a rebellion led by two Zamindars of great influence and power of Kāmrūp, Haṛdatta and Birdatta, (Padum's father and uncle) against the Āhom throne. The turmoil and the clash of the rebellion do not hinder the tender love story from proceeding naturally and the author has succeeded to a certain extent in conjuring up the spirit and atmosphere of the times in which the characters moved and breathed."—

Barua, MAL, 72.

PAJIRUDDIN AHMED. See *Piziruddin Ahmed.*

PAÑCHĀNANA, VIDYĀ. See *Vidyā Pañchānana.*

PANINDRA NATH GOGOI (1871-1900). Poet, who in his writings for children provided graphic pictures of the land and its customs.

PARĀG CHALIHA (1926-). Author of *Chari Hazar Basar Asom* (1952), a drama. He has published a few collections of cultural essays in two compilations. His another popular drama is *Son Rup Neochi* (1979; Discarding Gold & Silver). He has to his credit self-composed lyrics (songs), *viz.*, *Bon-Ponār Mongīt*.

PARAŚURĀMA (fl. early 18th cent). Prose writer, who was the author of the *Kathā-Ghoshā* (1715), a work still in manuscript.

PARAŚURĀMA DVIJA (fl. 1836). Poet, who rendered into Assamese complete *Vishṇu-purāṇa* with its several sections in 1836 under the inspiration of one Chandrasena of Tezpur. "His translation is literal and does not contain any deviation from the original, but his style lacks the spontaneity and lucidity of earlier Vaishnavite poets. Unlike the Vaishnavite poet-translators of the earlier period, Paraśurāma lacks in the power of judicious selection of topics, as a result his work has not become accessible to the average readers. His language is terse and devoid of any popular touch, the chief attraction of the masses. It appears from the translation that the translator was a scholar, but poet he was not. Inquisitive readers have got to plod their way through none-too-interesting narratives written in an unattractive style. But one important virtue of this work is that it is not a fragmentary or piecemeal translation. This *purāṇa* preserves the specimen of the language used by the poets of the early nineteenth century, who continued the tradition of the Vaishnavite poets by imitating the latter's language and literary forms though such imitation betrays modernism, off and on, throughout their works."—*AEAL, 285.* He also translated the *Dharma-purāṇa*, an *upapurāṇa* of later origin, though a better version of the *purāṇa* was made earlier by Kavichandra Dvija (q.v.), a colourfully illustrated copy of which is now available.

PARESH MALLA BARUA (1935-). Poet, whose poetical works are: *Sandhyā Ārati* (1958), *Āraṇyaka* (1968), *Sonali Saṅgam* (1970) and *Kālachaitanya Manush* (1973). He tr. modern Soviet poetry into Assamese (1971), which received Soviet Land Nehru Award. He was an editor of the best annual poetical compilation for a few years during the first half of the seventies.

PĀRIJĀTA-HARAṆA (Taking Away of the Pārijāta). Drama by Śaṅkaradeva (1449-1569), on taking away by Krishṇa; for his wife Satyabhāmā, the Pārijāta tree from Indra's heaven. "The beauty of this play is marred to some extent by the vulgar quarrel and exchange of coarse and undignified language between Śachī and Satyabhāmā. The main sources of this episode are the *Vishṇu-purāṇa* and the *Bhāgavata-purāṇa* happily blended together."—*AEAL, 207.*

PĀRVATĪ PRASĀD BARUA (1904-64). Dramatist, whose chief works are the lyrical dramas: *Lakshmi* (1931; a work, welcoming Hemanta, the deity of harvest) and *Soṇār Solaṅg* (Golden Utopia; 1929; in it Bin Berāgī realizes that real Bliss is something which is within life and in which every minute of life is lived intensely and made eternal). The dramas contain several songs and lyrics, the very best of their kind in Assamese. His poetry reminds his readers of typically Tagorean moods. His other poetical works are *Bhagā Tokārira Sur* (The Tune of Broken Lyre; 1959), *Gungunani* (The Humming; 1957), *Luiti* (1959), *Śukulā Dāvar āru Kahuā Phul* (1953; The White Cloud and the River Reed).

PAŚUPATI BHĀRADVAJA (1918-). Author of *Raṅgā Raṅgā Tez* (Red Blood; 1967), a novel, which is connected with the 1942 Quit India Movement. His other novels are *Uranta Meghar Chha* (The Shadow of the Morning Cloud), *Chimchāṅgar Duyopāre* (On the Both Banks of the River Chimchāṅg) and *Ejāk Mānuh, Ekhan Araṇya* (1986) and a collection of short stories *Shūrniyā Pṛthivir Bekā Path* (The Crooked Path in the Circular World).

PĀṬHAK, S. Modern writer, who has authored *Bidayar Ākarshaṇa*, a novel.

PĀṬHAKA, AMARENDRA. See *Amarendra Pāṭhaka.*

PĀṬHAK, KISHORE MOHAN, See *Kishore Mohan Pāthak.*

PĀṬHAK, ROHIṆI KUMĀR. See *Rohiṇi Kumār Pāthak.*

PATNĪ-PRASĀDA (Favour to the Wives). Drama by Śaṅkaradava (1521), based on the *Bhāgavatapurāṇa.*

The hungry cowherd boys at the suggestion of Kṛishṇa beg food of the Brahmins, who are performing a sacrifice. The Brāhmins refuse food saying that they are gods of the earth and Kṛishṇa is nobody. Kṛishṇa instead sends the boys to the wives of the Brāhmins, who, hearing of the arrival of Kṛishṇa, bring rich dishes. The Brāhmins at first resist but ultimately they also adopt the cult of devotion to Kṛishṇa in preference to learning, rituals and sacrifice.

PAVITRA TĀLUKDĀR. Author of *Baichitramaya Europe* (1979), a travelogue on visiting some of the famous cities of the world.

PHAṆĪ ŚARMĀ (1919-70). Writer, who is known for his drama *Kyā*? (Why?; 1961), which draws a picture of an artist, who in spite of all his efforts, could not save his son for lack of money. His other dramas are *Chhirāj* (1967) and *Bhogjara* (1957; based on the conflict of Tipamia Gohain, a feudal chieftain and the Āhom king Lakshmī Nātha Singha).

He was a well-known actor on the stage and film.

PHANI TĀLUKDĀR. Modern writer, who is known for his modern dramas, e.g., *Juiyepora Son* (1963) and a few minor plays.

PHOOKAN, CHANDRAKĀNTA. See *Chandrakānta Phookan.*

PHUKAN, AMBEŚVARA CHETIA. See *Ambeśvara Chetia Phukan.*

PHUKAN, AMṚITA. See *Amṛita Phukan.*

PHUKAN, ĀNANDARĀMA. See *Ānandarāma Dhekial-Phukan.*

PHUKAN, BALARĀM. See *Balarām Phukan.*

PHUKAN, GHANAŚYĀMA KHĀRGHARIA. See *Ghanaśyāma Khārgharia Phukan.*

PHUKANA, LAKSHMĪNĀTHA. See *Lakshmīnātha Phukana.*

PHŪKAN, NĪLMAṆI. See *Nīlmaṇi Phukan.*

PHUKAN, NĪLMAṆI, JR. See *Nīlmaṇi Phukan, Jr.*

PHUKAN, PRABĪṆA CHANDRA. See *Prabīṇa Chandra Phukan.*

PHUKAN, RĀDHĀ NĀTH. See *Rādhā Nāth Phukan.*

PHUKAN, TARUNARĀMA. See *Tarunarāma Phukan.*

PHUKAN, TĪRTHA. See *Tīrtha Phukan.*

PHUKANANĪ, PADMĀVATĪ DEVĪ. See *Padmāvati Devī Phukanani.*

PHULMAṆI ARU KARUṆĀ (The Story of Phulmaṇi and Karuṇā). Novel (1877) by Mrs. A. K. Gurney (q.v.), which is a translation of a Bengali novel of the same title, written by Mrs. Mullens. The book describes in detail the domestic life of two different types of Christian women, Phulmaṇi and Karuṇā and thier happy life after embracing Christianity.

PIAR, ALIMUNNISĀ. See *Alimunnisā Piar.*

PĪTĀMBARA KAVI (fl. early 16th cent.). Poet of Kāmatāpura and a contemporary, perhaps a senior one, of Śaṅkaradeva (1449-1569). He composed his works at the instance of Prince Samara Siṁha alias Śukladhvaja of Cooch-Behar. Besides the *Bhāgavata-purāṇa* (X), four other works are attributed to the poet: *Bhāgavata-purāṇa* (it exists in MS form), *Ushā-pariṇaya* (1533; q.v.), *Mārkaṇḍeya-purāṇa* (*Chaṇḍi-ākhyāna*; 1602) and *Nala-Damayantī*.

In the verse adaptation of the *Bhāgavata-purāṇa* (X), which is one of the earliest attempts to render the Purāṇa into Assamese verse, the poet was censured by Śaṅkaradeva (q.v.) on account of the note of sensuality. *Mārkaṇḍeya-purāṇa* relates in simple and direct language the story of goddess Chaṇḍī and her victory over several demons; it is a free translation of the Sanskrit *Mārkaṇḍeya Chaṇḍī*. *Nala-Damayantī* describes the story of Nala and Damayantī.

A scholar of great merit, Pītāmbara was a poet and musician of no mean degree.

PIYAR, MOHAMMAD. See *Mohammad Piyar.*

PIZIRUDDIN AHMED. Writer, who is known for his dramas: *Gulenār* (1924; on the sad story of love in King Akbar's time), *Sindhu-vijaya* (1928) and short stories.

POLEN BARKĀTAKI. Modern writer, who has a number of short stories and novels to his credit. He has a preference for the stream-of-consciousness and existentialism technique. He writes in order to express an idea or a dominant mood.

PONA MAHANTA (1943-). Author of *Western Influence on Modern Assamese Drama* (From 1857 to the Present Time; 1985); it was his Doctoral Thesis. Mahanta is at present Reader in English in the Dibrugarh University.

PRABHĀT BORA. Modern writer, who has pub. critical essays and book-reviews.

PRABHĀT CHANDRA ŚARMĀ. Writer, who has tr. *Pañchatantra* from Sanskrit into Assamese (2nd ed., 1984).

PRABĪNACHANDRA PHUKAN (1912-). Dramatist, whose works include *Kala Pariṇaya* (1935), *Assam Hollywood* (1936), *Manirāma Divāna* (a historical drama, depicting the unsuccessful plot of Manirāma Divāna for the overthrow of British rule in Assam; 1948), *Lachita Barphukana* (1949), *Śatikara Bana* (The Flood of the Century; 1954), *Biśvarūpā* (1961) and *Thiraṅga* (3 plays; 1961), Dr. *Pramod* (1967) and *Overbridge*.

PRABĪNĀ ŚAIKIĀ (1938-). Fiction writer, who is known for her novels and short stories. Her chief short story collection *Chitra Turag* (1979) reveals the inner feminine urges for self-realization. She has tr. into Assamese as *Dāpoṇar Deśat Alice* (1984) Lewis Carroll's *Through the Looking Glass*.

PRABODHA GOSWAMI. Author of *Kalākārar Kalā Kauśala arū Sādhanā* (1984), a critical study, and an anthology of his own stories *Bakul Yetiyā Sare* (Fallen Bakula Flowers, 1958?).

PRADĪPA ŚAIKIĀ. Author of *Omar Khayam* (1984), a novel on Omar Khayam.

PRAFULLA BORĀ. Writer, who is known for his drama *Sāko* (The Bridge; 1968). He has to his credit about 30 plays, some of which have not come out in print. He is one of the most prolific playwrights of the presents time. *Sūrya-snān* (The Sun-bath, 1969), *Baruār Saṁsār* (The Family life of Mr. Barua, 1969), *Path āru Upapath* (Highway & the Byeway, 1971) are mostly staged plays.

PRAFULLA BHUYAN. Modern poet, who has a good number of poems to his credit.

PRAFULLA KĀTAKI. Critic, who is known for his *Svarājottara Asamīyā Upanyāsa Samīkshā* (Critical Study of post-Independence Novel; 1979) and a few more works on literary discussion.

PRAFULLA KUMĀR BARUA. Author of *Jyotiprasādar Nāṭaka* (1984), a critical study of the dramas of Jyoti Prasāda Āgarwāllā (q.v.). He also wrote a drama *Asar Balichar* (1954), while his *Buddha Goya Kiman Durat* (1961) discusses the problem of world peace in an exhilarating context.

PRAFULLA KUMĀR DUTTA. Author of *Majnisar-Vibhiśikā* (Midnight Horror; 1984), which is a detective novel; its plot centres around an Assamese family.

PRAHLĀDA-CHARITRA. See *Hema Sarasvatī*.

PRAMOD BARTHĀKUR. Modern poet, who has *Kavitā Kusuma* (children's verses) to his credit.

PRAMOD BHAṬṬA (1926-). Modern writer, who has made a mark in literary criticism.

PRANAB JYOTI DEKĀ. Modern short story writer, who is noted for his peculiar blending of satire and pathos. He has a good number of stories to his credit. He is a lexicographist also.

PRANITĀ DEVĪ. Modern short story writer, who has a good number of short stories to her credit.

PRAPHULLADATTA GOSWĀMI (1919-). Writer, who was born in Nahira. His chief works are: *Bilati Hoja* (stories and sketches; 1947), *Asamīyā Jana Sāhitya* (folk-lore; 1948), *Kechā Pātar Kapani* (The Quivering Foliage; a novel on the quest of a young man for better things, and peace in beauty), *Nite Navā Rūp Tar* (Ever New is Its Form; 1961; a short story collection), *Sāhitya arū Jivana* (Literature and Life; essays; 1955), *Folk-literature of Assam* (1954), *Bihu Songs of Assam* (1957), *Tales and Ballads of Assam* (1965), *Bāramāhar Tera Gīta* (1962), *Bilatat at Sāt Māh* (travelogue), *Assamese Drama* (1960) and *Māṇik Chandra Barooah* (1977), a biography of an independent-minded statesman of Assam in the second half of the 19th century. His *Eṭi Jiyā Kāhinī* (1979) is a novel attempt at creating an extremely readable biography out of the life-story of a self-made common man, endowed with traits of uncommon human significance. He also ed. Śaṅkaradeva's *Rukiṇīharaṇa Nāṭ*

(1948). He tried his hand in the stream of consciousness novel, but he wrote rather too sparingly to be able to establish a trend.

PRASANNA GOSWAMI (1920-71). Modern writer, who is known for his work *Phular Sādhu* (The Story of Flower), a science book meant for children.

PRASANNA LĀL CHOUDHURY (1902-68). Poet and writer, who was born at Palasabari and educated at Culcutta. Militant in his zeal for reform, his poetical collections are: *Agnimantra* (The Baptism of Fire; 1952) and *Chāneki Kavitā* (Specimen Poems; 1965). His other works are: *Nīlāmbara* (drama; 1933) and ed. of *Rāmāyaṇa* (1941). In several poems of his *Agnimantra*, the poet speaks of the sufferings of the working class everywhere sweating in travail and urges them to unite, rebel and establish new values. His drama deals with the fall of Kāmatāpur kingdom and betrays the influence of Shakespeare's *Othello.*

PRATĀP CHANDRA CHOUDHURI (1919-). Writer, who has ed. with introduction, annotations and English tr. an illustrated poetic text of *Ānanda Laharī*, written in the 18th century; *Ānanda Laharī* in Assamese was based on Śaṅkarāchārya's *Saundarya Lahari* in Sanskrit. In this venture, Choudhurī was associated with Biswa Nārāyaṇa Śāstrī (q.v.).

PRĀTHMIKA VIJÑĀN KOŚA. A four-volume science encyclopaedia for children (1969-71), which has been prepared by the Assam Science Society.

PREM DHAR DUTTA. Modern writer, who in his novels for children, used animal characters to narrate a child's experience in an enjoyable manner. He died prematurely at a comparatively younger age.

PREM DHAR RĀJKHOWA. Modern writer, who is known for his novel *Bhular Samādhi.* He was the editor of the "Sāhitya Sabhā Patrikā" for two years.

PREM NĀRĀYAṆA DATTA. Novelist, whose chief works are: *Praṇayar Suti* (The Stream of Love) and *Niyatir Nirmāli* (The Garland of Fate). These novels were produced between 1947 and 1954. He started the *Pāphu* series of detective fiction, under which 30 novels were pub. from 1948 onwards. These novels, though written in crime story style, are not devoid of idealism. His chief detective novels are: *Dindakait* (1947) and *Ramtangun* (1950). He wrote some novels and stories for children as well. He authored dramas: *Satkār* and *Kantharol* (1950) also. As a short story writer, his collections of stories are: *Āśirbāda, He Hari Sarva Śunya, Ādirasar Utpatti*, etc. In his stories his sarcasm is directed against the vulgar rich. *Rasamādhuri* (1959) is a collection of essays.

PṚITHURĀMA DVIJA (fl. end of 18th cent.). Poet, who composed the *Svargārohaṇa-parva* of the Assamese *Mahābhārata* at the instance of the minister Pratāpa Vallabha (of king Kamaleśvara Siṁha, r. 1795-1810). He was the last translator of the *Mahābhārata*.

PRĪTI BARUA. Modern short story writer, who is noted for her stories: "Circusar Bhaluk", "Hill Boy", etc.

PRIYĀ, PADMA. See *Padmapriyā.*

PUJĀRĪ, JÑĀNA. See *Jñāna Pujārī.*

PŪNYADHARA DĀSA. Author of *Jajabar* (The Wanderer; 1980), a novel which deals with the problem of foreigners in Assam. He has writen two more novels published in special issues of local literary magazines.

PURAṆI ASAM BURAÑJĪ. See *Burañjīs*.

PŪRṆA KĀNTA (fl. *c*. 17th cent.). Author of *Sindhu-yātrā*, a drama.

PŪRṆA KĀNTA ŚARMĀ (1860-1913?). Poet, whose chief works are: *Nala Charita* (1889; a poem, describing the life of king Nala and his tragic experience) and dramas: *Haradhanu Bhaṅga* (The Breaking of Śiva's Bow) and *Hariśchandra* (1893). His poetry strikes a pleasant compromise between the spirit of tradition and that of modernity, while his dramas represent important steps in the development of modern mythological drama.

PŪRṆĀNANDA ŚAIKIĀ (1932-). Scholar of Gauhati, who obtained his doctorate on "Assamese Sonnets and Literary Epics". He also tr. into Assamese Shakespeare's *Antony and Cleopatra* and *The Tempest*.

PURUSHOTTAMA VIDYĀVĀGĪŚA (fl. 16th cent.). Scholar, who compiled a grammar.

PUZĀRI, ARCHANĀ. See *Archanā Puzāri*.

R

RĀBHĀ, DHĪRENDRA KUMĀR. See *Dhīrendra Kumār Rābhā.*

RABIN CHANDRA ŚARMĀ. Modern poet, who has a number of poems to his credit. He is influenced by some African, Latin American and Arab poets.

RABIN DEY (1922-80). Writer, who is known for his "Dasyu Bhāskara" series of detective novels. Here, the main character, Bhāskara, though apparently a dacoit, is really a friend of the poor, the oppressed and the exploited.

RABINDRA BORA (1939-). Poet, whose first poetical anthology is *Dirgha Dinar Pratīkshāre* (With Waiting of Long Days; 1980). He has also pub. a collection of self-composed lyrics. He is particularly sensitive to the aspirations of the toiling masses.

RABINDRA SARKĀR. Modern poet, who has a number of poems to his credit. He belongs to the leftist group.

RĀDHĀCHARITA. Poem by Kalāpachandra Dvija (q.v.), a Vaishṇava poet.

Rukmiṇī, proud of her devotion to Kṛishṇa, asks him the name of his greatest devotee. When Kṛishṇa tells her the name of Rādhā, she grows jealous and sends Uddhava to fetch Rādhā so that she may have a glimpse of her. Uddhava finds Rādhā chanting the name of Kṛishṇa; he tells her the desire of Kṛishṇa and also that she should come in her former youthful beauty and glamour. The wives of Kṛishṇa become pale and insignificant before the indescribably brilliance of Rādhā. Rādhā is offered many presents by Kṛishṇa's wives but she does not accept them as she wants only the privilege of worshipping Kṛishṇa in all her lives. She is reluctant to leave Kṛishṇa, but Kṛishṇa consoles her saying: "I am pervading the whole universe. I am the middle and I am the end. Know all these objects as my forms. I am in the world and the world is in me. Know thou, Rādhā, that none can separate thee from me."

"The book is not so important for its language and style as for its theme. The amorous Rādhā-Kṛishṇa romance is not to be found in the writings of the Assamese Vaishṇava poets. Kalāpachandra in his *Rādhācharita* does not depict the popular Rādhā-Kṛishṇa romance with all its sensuous embellishments. The author illustrates the devotional aspect of Rādhā's character; her dedication—body, soul and heart—to Kṛishṇa."—*B.K. Barua.*

RĀDHĀKĀNTA HANDĪQUE (1880-1952). Author of *Mulāgābhru* (1924), a historical drama. He was a great patron of Assamese literature. The land and building of the premier literary organisation of Assam 'Asam Sahitya Sabhā' were donated by him. The authoritative dictionary 'Chandra-Kānta Abhidhān' was published at his expense.

RĀDHĀ NĀTH PHUKAN (1875-1964). Writer on philosophical subjects, his chief works are: *Sāṅkhya Darśana* (1949), *Vedānta Darśana* (1951), *Kaṭhare Upanishad* (1954), and *Janmāntar Rahasya* (1957). He also tried his hand at poetical compositions without any tangible success.

RĀDHIKĀ MOHAN BHAGAVATI. Modern writer and journalist, who has a good number of poems and essays to his credit.

RĀDHIKĀ MOHAN GOŚWAMI (1906-). Writer, who was born in Nowgong district. His chief works are: *Aparādhī* (1948), *Dustabharja* (1954; both stories), *Chāknaīyā* (The Whirlpool; 1952; a novel portraying the frustration of a young man in relation to modern society) and *Bāmāralī* (1958; protesting against the whirlwind of modern civilization that has uprooted serene village life). In *Chāknaiyā*, the protagonist, Viveka, a young man of character and integrity, is a total misfit in an urban society, but he wants to continue his struggle to restore human dignity. Goswami was also an established short story writer of the pre-Independence period. His story "Śanigraha" (Saturn) deals with the theme of exploitation of the people by Kabuli moneylenders. He is the editor of "*Ālok*", a weekly paper in Assamese for the last 25 years.

RAFIKUL HUSSAIN. Modern poet, who has a good number of poems to his credit. He is influenced by some African, Latin American and Arab poets.

RAGHUDEVA GOSVĀMĪ (fl. end of 19th cent.). Author of *Hitopadeśi Kāvya*, round a parable of the animal world; it is mock-heroic in spirit.

RAGHUNĀTHA CHAUDHARĪ (1879-1966). Poet, who was known as the bird-poet of Assam. He was born at Gauhati. Deformed in body by a fall, and orphaned in his early childhood, he could not study even up to high school. He, however, enriched his mind by studying the rising Bengali literature of the 19th century and the Sanskrit literature. His *Sādārī* (Darling; q.v.), the first collection of his poems, reveals the preference of the poet for birds, flowers, and gardens. His two other long poems are the *Keteki* (The Indian Nightingale; 1923) the *Dahikatarā* (Magpie; 1910; qq.v.). *Navamallikā* (1957) is a prose-poem of some merit. His popular book for children is *Mānava Sabhyatā* (Human Civilization).

"Raghunātha was largely influenced by Sanskrit literature. He has not only made the traditional use of nature for comparison and contrast, but has also adopted numerous Sanskrit fables, ancedotes allegories, episodes, similes and imageries. Of the Sanskrit works again, those of Kālidāsa cast a remarkable spell over him."—*Barua, MAL, 24.*

RAGHUNĀTHA MAHANTA (fl. 1st half of 17th cent.). Writer, who was a Satrādhikar of the Daiyāṅga Sattra and was fifth in descent from Śatānanda, a contemporary and disciple of Śaṅkaradeva. He composed the *Kathā Rāmāyaṇa* (prose Rāmāyaṇa). "This work is a valuable treasure of Assamese prose literature, and in it contains the facts of the Rāmāyaṇa in a concise form. At the end of each chapter the poet has mentioned the name of the *Vālmiki Rāmāyaṇa*. In the style of the work, there is a distinct trace of influence of the Ankīyā-nāṭa and the works of Bhaṭṭadeva." The author also wrote two other poetical works—*Śatruñjaya* and the *Adbhuta Rāmāyaṇa*. The *Śatruñjaya* narrates the powers and the victories of Bāli; in Bāli's victory over the directions, even Narakāsura of Kāmapīṭha had to take side. The Assamese version of the *Adbhuta Rāmāyaṇa* (q.v.) is different from the Sanskrit original.

RAGHUNĀTHA MIŚRA. See *Bhāgavata Miśra*.

RAICHOUDHURY, SUCHIBRATA. See *Suchibrata Raichoudhury*.

RAIHAN SHĀH (1914-86). Author of *James Boswellor Samuel Johnsonor Jīvani* (1974), which is an abridged version of Boswell's *Life of Johnson*.

RAJANIKĀNTA BARDOLOI (1868-1939). Novelist, who, along with Padmanātha Gohain Barua (q.v.), laid the foundation for the Assamese novel. Very often acclaimed as the Walter Scott and Bankim Chandra Chatterjee of Assam, he is said to have taken a vow during his student days that he would enrich Assamese literature with a series of historical novels like those of Scott and Bankim Chandra. He wrote seven historical novels and one social novel: *Miri Jiyarī* (The Miri Girl; 1894), which narrates the tragic story of a pair of lovers belonging to the Miri or Mishing tribe of north-eastern Assam; it is a story of steadfast love as also a faithful description of a tribal community. Bardoloi's historical novels, beginning with *Manomatī* (1900; q.v.) are *Raṅgilī* (1925), *Rahdoi-Ligiri* (Rahdoi, the Court Maid; 1930), *Nirmal Bhakat* (1926), *Tamareśvarī Mandira* (The Temple of Tamareśvarī; 1926), *Danduvā-droha* (Danduva Insurrection; 1928) and *Rādhā-Rukmiṇi* (Rādhā and Rukmiṇī; 1925).

The plots of his historical novels are set against the last part of Ahom rule, that is the last quarter of the 18th century, but the principal characters are his own creations. The idealized love that unsophisticated village youths and maidens have for each other is the central theme in most of his novels. The novelist also shows that even a mighty political power, like that of the Ahoms, cannot expect to remain in power if its nobles, princes and officers indulge in internecine quarrels, display jealousy and hunger for power. His most popular and the best written historical novel is *Manomati*. He also composed some poems.

RAJANI PADMAPATI. Author of *Purani Asamat Bhūmiki* (1910).

RAJANIKĀNTA DEVA ŚARMĀ (1915-). Modern writer, who has made a mark in the field of literary criticism.

RĀJASŪYA YAJÑA. Kāvya by Mādhavadeva (1489-1596; q.v.).

The poet has faithfully followed the sequence of events as described in Chaps. 70-75 of Bk. X of the *Bhāgavata*. "But so far as the details are concerned, the poet has taken recourse to other sources also, the most important of these sources is the *Rājasūya* episode narrated in the *Sabhā Parva* of the *Mahābhārata*. Certain traces of Māgha's *Śiśupāla-vadha* could be discerned in the details of the *Rājasūya Kāvya*. The description of the procession led by Kṛishṇa from Dwārakā to Indraprastha, the fight between Bhīma and Jarāsandha, Śiśupāla's railings against Śrīkṛishṇa are some of the best specimens of Mādhavadeva's descriptive genius. But one defect of this kāvya is that its plot lacks the unity of impression. There are many descriptions which have no direct connection with the central theme. Of course, the poet's aim was not to produce an excellent kāvya, but to illustrate through the medium of the story the main principles of the Vaishṇavism. Another cause of the above defects is its faithful adoption of the sequence of events narrated in *Bhāgavata.*" —*AEAL, 281-82.*

The kāvya was perhaps composed at the instance of Koch King Naranārāyaṇa (r. *c.* 1540-80) and his brother Śukladhvaja.

RĀJA-VAṀŚĀVALĪ. See *Burañjīs.*

RĀJBANGSHI, LILY. See *Lily Rājbangshi.*

RĀJA KHOVĀ, BENUDHARA. See *Benudhara Rājkhovā.*

RĀJKHOWA, BHABĀNANDA. See *Bhabānanda Rājkhowa.*

RĀJKHOWĀ, BHABAPRASĀDA. See *Bhabaprasāda Rājkhowā.*

RĀJAKHOVĀ, SAILADHARA. See *Sailadhara Rājakhovā.*

RĀJKHOWA, PREM DHAR. See *Prem Dhar Rājakhowa.*

RĀJKUMĀR, SARBĀNANDA. See *Sarbānanda Rājakumār.*

RĀJPUT, MIKU SINGH. See *Miku Singh Rājput.*

RĀM GOGOI (1926-). Modern poet, who has a Marxist touch in his poetry. He has a good number of poems to his credit.

RĀMA, PARAŚU. See *Paraśurāma.*

RĀMACHARAṆA ṬHĀKUR (*c.* 1521-1600). Writer, whose play *Kaṁsa-vadha* (Slaying of Kaṁsa) describes from the machinations of Kaṁsa to kill Kṛishṇa and Balarāma at Gokul to the slaying of Kaṁsa by Kṛishṇa; the play, which is a good one, follows closely in structure the plays of Śaṅkaradeva. Rāmacharaṇa was the first biographer of Śrī Śaṅkaradeva, for probably under orders of Mādhavadeva, he wrote *Śaṅkara-charita* (q.v.). He rendered into Assamese verse the Sanskrit *Bhakti Ratnākara* of Śaṅkaradeva under the title *Bhakti-ratna* as also composed in verse the *Śaṅkara-Mādhava-Saṁbāda*, containing points of their faith which are being kept confidential among the principal devotees.

RĀMA DĀSA (1909-76). Short story writer, whose collection of stories is *Rāma Dāsar Śreshṭha Galpa* (Best Stories of Rāma Dāsa). He is very good at narrative and his language is charged with energy.

RĀMADEVA (fl. 16th cent.). Author of *Subhadrā-Haraṇa*, a drama.

RĀMA DVIJA (fl. 18th cent.?). Poet, whose *Mṛigāvatī-charita*, a love-romance, is a long versified fairy tale, illustrating, how a prince happened to marry a fairy. The hero of the tale had to encounter many a hazardous enterprise on his way to the fairyland before he could meet his lady-love. The sub-title of the book is *Sāhāparī Upakhyān*, and is now printed, edited by Dr. M. Neog.

The work is the Vaishnavite version of the Awadhi Poet Kutban's *Mṛigāvatī*.

RĀMA GOSWĀMI (1926-). Author of *Aṅgarāga* (The Art of Beauty; 1980), which is on the ancient cosmetics and perfumery of Assam. He also wrote a play *Jīvana-Vṛitta* and adapted a few Western plays for the Assamese stage.

RAMĀKĀNTA (fl. 17th cent.). Writer, whose *Vanamālīdeva-charita*, on the life of Vanamālīdeva (fl. *c.* 1576), a Vaishṇavite missionary, is indispensable for the history of Vaishṇavism in Eastern Assam.

RAMĀKĀNTA CHAUDHURI (1846-89). Writer, who was author of *Abhimanyu-vadha* (a blank verse epic, based on the *Mahābhārata*), *Sītā-haraṇa*, *Rāvaṇa-vadha* (all mythological dramas), etc. In his adoption of the blank verse, he was influenced by Michael Madhusūdan Dutt, a celebrated Bengali poet. The *Sītā-haraṇa* in the first mythological drama of the modern period, but it is not available now.

RĀMA-KĪRTANA. See *Ananta Thākura Ātā*.

RĀMA MIŚRA (17th cent.). Poet, who was son of Mādhava Kandali, the Ahom Ambassador. He translated the *Bhīshma-parva* of the *Mahābhārata* into Assamese verse during the reign of Jayadhvaja Simha (*r*. 1654-63). Hemachandra Goswāmī remarks that the work, as recovered, consists of 3554 couplets. The first series from 1 to 738 was written by Rāma Miśra; the second series comes after this and runs from 1 to 1979 written by Rāma Sarasvati; the third series commences at 1980 and ends in 2287 written by Rāma Sarasvatī; the fourth series begins at 1 and ends in 529, written by Rāma Srasvatī. According to M. Neog, Rāma Miśra was a poet of the middle of the 16th cent. or of the middle of the 17th cent. He translated *Hitopadeśa*, *Bhīshma-parva* and *Putalā-charitra* of the *Mahābhārata*.

RĀMA NĀRĀYAṆA CHAKRAVARTI. See *Kavirāja Chakravarti*.

RĀMA NAVAMĪ. One of the earliest Assamese social plays by Guṇabhirāma Barua (q.v.), composed in 1858.

The child-widow Navamī, the Brahmin girl, falls in illicit love with Rāmachandra, the hero. She becomes pregnant and unable to stand up against the social odium and apprehensive of social ostracism, the couple commit suicide. The play emphasises the necessity of widow-remarriage.

RĀMARĀI DVIJA (fl. 17th cent.). Writer, whose *Guru-līlā* gives a detailed account of the life and activities of the saint and of the Satras that Dāmodaradeva (1488-1598) had established.

RĀMA SARASVATĪ (fl. 16th cent.). An Assamese devout Vaishnava, who was born at Chinakonā village of the Barpetā Subdivision of Kāmarūpa district. His father Bhīmasena Dvija Kavichūḍāmaṇi was a pious Brāhmaṇa, while the poet's original name was Aniruddha Dvija. His literary talents attracted the attention of Naranārāyaṇa, the Koch King (r. *c*. 1540-80), the king's brother and of their general Śukladvaja or Chilārāya. Śaṅkaradeva had already come to live and preach his faith in the Koch territory and the king was prepared to become his disciple. Eminent scholars and poets were invited to render the *Bhāgavata Purāṇa*, the *Mahābhārata* and other works into Assamese; Rāma Sarasvatī was ordained to translate into verse the whole of the *Mahābhārata*. It is said that the king himself supplied the poet with the original manuscripts which alone made a cartload when taken to Rāma Sarasvatī's house. Many poets assisted Rāma Sarasvatī and sometimes a section had to be divided among two, three or even more. After the death of Naranārāyaṇa, Rāma Sarasvatī migrated from Cooch Behar to the capital of the eastern Koch kingdom in Kāmrūp and enjoyed the patronage of Raghunārāyaṇa (r. 1581-1603) and his immediate successors.

Śukladhvaja gave Rāma Sarasvatī the title "Kavichandra"; Mukunda, Rāma Sarasvatī's spiritual preceptor, called him "Bhāratachandra"; he was also known as

"Bhārata Bhūshaṇa". Regarding the controversy whether Ananta Kandali and Rāma Sarasvatī are two separate poets or are as one, it has almost been finally settled that Ananta Kandali was a junior contemporary poet.

Rāma Sarasvatī himself translated 30,000 *Ślokas* of the original epic. He could complete only the rendering of the voluminous *Vanaparva*, *Ādiparva*, *Virāṭaparva* (up to *Kīchaka-vadha*), *Udyogaparva*, *Bhīshmaparva* and *Karṇaparva*. Portions of these also were rendered by Kaṁsāri Kāyastha, Gopīnātha Pāṭhaka (Rāma Sarasvatī's son), Vidyāpañchānana, Dāmodara Dāsa and later by Pṛithurāma Dvija (q.v.). Other books except *Vanaparva*, are mostly paraphrases and are in about one-fourth of the original matter; the *Gītā* portion is only in about 40 verses. Rāma Sarasvatī achieved fame by his *Vanaparva*, which is a collection of books, quite different from the *Vanaparva* of the original, for only a few incidents of the original epic are retained.

The narratives mentioned by the poet are: *Pushpaharaṇa* (on Bhīma's service with Kālu Brāhmaṇa, while the Pāṇḍavas are in exile) for his destroying mustard field, *Manichandraghosha* (on Bhīma's getting a certain jewel from the serpent kingdom to cure Draupadī and his four brothers while they are bitten by serpent Puṇḍarīka.), *Vijayaparva* (describing the defeat of the demon Triśirā by Vidura), *Kālakūñja-vadha* (on the killing of Kālakūñja, a king of the Mlechchhas, by the Pāṇḍavas and Draupadī through the grace of Indra), *Baghāsura-vadha*, *Mahishadānava-vadha* (Bhojakuta-vadha) (on killing of the demon Mahisha by Arjuna who had swallowed up Bhīma), *Bihangama-moksha* (killing of a bird, originally a gandharva by Arjuna), *Khāṭāsura-vadha* (q.v.), *Aśvakarṇa-yuddha* (q.v.), *Janghāsura-vadha* (killing of the demon Jangha by Bhīma with the help of Garuḍa), *Kulāchala-vadha* (q.v.), *Sindhuyātrā* (q.v.) and *Ghoshayātrā*. Some of the narratives, such as, *Kālavikāla-vadha*, *Vṛihddatta-vadha* and *Himaśrava-vadha* have not yet been discovered.

Rāma Sarasvatī also composed *Vyāsāśrama* (a long narrative poem describing the conflict of Bhīshma with Paraśurāma), *Jayadeva-kāvya* (an Assamese version of Jayadeva's *Gītagobinda*; it is not the literal translation of the *Gītagovinda* but is an admixture of *Bhāgavata* and *Gītagovinda*). This is done so that the kāvya fits in with the Vaishnavism in Assam. *Bhīma-charita* (q.v.) is, however, the most widely known and popular work of Rāma Sarasvatī.

"Rāma Sarasvatī cannot possibly claim a place along with Śrī Śaṅkaradeva and Mādhavadeva (qq.v.), but surely he comes next to them."—*AEAL, 188.*

RĀMĀNANDA (fl. mid-17th cent.). Writer, whose *Vaṁśīgopāladevar-charīta* is a biography of Vaṁśīgopāladeva, a leading Vaishṇavite missionary; the work also refers to Damodaradeva, who was the spiritual *Guru* of Vaṁśīgopāla.

RĀMĀNANDA DVIJA (fl. 17th cent.). Writer and author of *Śaṅkara-charita* (q.v.). A pontiff of Kālasamhati sect as he was, he introduced and emphasised many a doctrinal point of the Vaishnavite sect in his *Śaṅkara-charita*.

RĀMĀNANDA DVIJA (fl. 18th cent.). Poet, who composed several scores of devotional lyrics, which have been published in *Srirāma Ātā āru Rāmānandar Git* edited by Dr. B. K. Barua.

RĀMĀNANDA DVIJA. Poet, who wrote *Mahāmoha Kāvya*, an allegorical poem giving an account of the struggle that is perpetually going on in one's heart between the vices and virtues. The manuscript of this poem appears to have been written not later than A.D. 1844. Rāmānanda wrote another book named *Bhakti Sāra*; it was stated in this Kāvya that he had dramatized the poem, but manuscript of this drama is not yet recovered. Probably the poet based his work on the famous Sanskrit play *Prabodha-chandrodaya* of Kṛishṇa Miśra or the Jaina work *Moha-parājaya*.

RAṄGANĀTHA CHAKRAVARTĪ (fl. 18th cent.?). Poet, who introduces himself as an inhabitant of Nīlāchala, i.e., Kāmākhyā hill. He made free rendering of *Mārkaṇḍeya Chaṇḍi* of the *Mārkaṇḍeya-purāṇa* from Sanskrit original with elucidation on certain incidents here and there.

RANJIT KUMĀR DEV GOSWĀMĪ. Modern writer, who has pub. critical essays and book-reviews.

RĀSA KRĪḌĀ (*Keli-Gopāla* or Sportive Dance of Kṛishṇa). Drama by Śaṅkaradeva (q.v.), composed in 1540, which is based on the *Bhāgavata-purāṇa*.

On the bank of the Yamunā, when Kṛishṇa plays an enchanting and amorous tune on his flute, the cowherdesses of Vṛindāvana come to the spot and join Kṛishṇa in a *Rāsa* (sportive dance). They are so much intoxicated that they forget themselves and begin to neglect Kṛishṇa, who, to chastise them for their insolence, elopes with one of them. Bitten by the pangs of separation, the maidens begin to search him in jungle. Later, Kṛishṇa deserts the maiden with whom he has eloped and joins the maidens he had left behind. Then they begin to dance in a circle (*Rāsa-maṇḍala*). After that, all of them sported in the water of the Yamunā. Before dawn, Kṛishṇa sends them home. This goes on for several nights. One night, a *Yaksha* named Śaṅkhachūḍa molests one of the maidnes; Krishṇa kills him.

"This is the best among Śankaradeva's plays. The poetic beauty and expression of depth of feeling are quite apparent. The attachment of the cowherdesses was ecstatic but selfish. They in joy forgot their husbands and children and forgot themselves. They had worshipped Goddess Kātyāyanī for obtaining Kṛishṇa as their husband for earthly pleasure and they got the desired object but no salvation. Later, they longed and prayed for joining their soul with the Supreme Soul which Kṛishṇa embodied. This they achieved by selfless devotion at Kurukshetra." —*AEAL, 206.*

RASNĀ BARUĀ. Same as *Birinchi Kumār Baruā.*

RATIKĀNTA DVIJA. See *Brahmavaivarta-purāṇa* (Assamese).

RATNAKĀNTA BARKĀKATI (1897-1963). Poet, who was born at Āṭhgāon in Nowgong. His chief works are: *Alakā* (drama; 1919), *Śevāli* (1932), *Tarpaṇa* (1953) (both poems), *Mahātmā Gāndhī Svarāja* (1923; tr. from Gandhi's *Indian Home Rule*) and *Our Script Question* (1956).

While most of the poems of the *Śevali* collection deal with erotic love, a few ones treat of the poet's relationship with poetry. Ratnakānta's poems deal also with the complex facts of life and existence, harmony and discord and experiences of a being. Apart from the philosophic content of his works, the poet stands supreme for his artistry. One other poetry collection published is *Chandra-hār* (1960). In his poetic technique, Barakākati was considerably influenced by Rabindranath Tagore.

RATNA OJĀ. Modern dramatist, who has adopted Brechtian techniques in some of his plays. He has also tried to experiment with play forms like street drama, which have been initiated by Western dramatists during the last 20 years.

RATNĀKARA KANDALĪ (fl. 16th cent.). Poet, whose poem, the *Sahasra-nāmavṛittānta*, based on the *Uttara-kāṇḍa* of the *Padma-purāṇa*, is included in the *Kīrtana* (q.v.) and is also marked by the lucidity and dignity of style. Ratnākara is also one of the commentators of the *Gīta-govinda*.

RATNĀKARA MIŚRA (fl. 17th cent.). Poet, whose works are: *Gītā Kīrtana* and *Brāhma Gītā*. The former work is a rendering of the *Bhagavad-gītā* and is fit for daily recitation, while the latter work is a translation of the topic of the same name belonging to the second part of *Sūta Saṁhitā* of *Skanda-purāṇa*. The original Sanskrit version leans towards Śaivism, while the Assamese one has a Vishṇavite leaning. At the instance of Śaṅkaradeva (q.v.), he also rendered into Assamese some sections of Book V of the *Bhāgavata-purāṇa*.

RATNEŚVARA MAHANTA (1864-93). Poet, who represents a transition from traditional to modern poetry. He has captured the beauty of such commonplaces as a dove, a glow-worm or a lightning-flash. His collection of poems is *Kavitār Hār*. His *Gāvalīyā Bovārī* (The Village Daughter-in-law) is a poem worth noting. He has experimented with several hybrid verse-forms and was the first in modern times to write on prosody. His important articles are: "Asomat Man" and "Jaymati Kūwari".

RATNEŚWAR MEDHI. Author of *Khayishṇu* (1979), a collection of short stories.

RĀYA, SUBUDHI. See *Subudhi Rāya*.

RĀYCHAUDHURY, ANIL. See *Anil Rāychaudhury*.

RAY CHAUDHARY, BHAGAGIRI. See *Bhagagiri Ray Chaudhary*.

RIJU HAZĀRIKĀ. Young writer; author of *Kalir Kunti* (Kunti of the Kaliyuga; 1979) and *Rūpa-sachetana* (The Beauty-conscious One; 1980), both collections of short stories.

ROBIN BARUAH. Author of *Phulbarir Bātah* (The Winds as Phulbari; 1981), a short story collection.

ROBINSON, WILLIAM. Author of *A Grammar of the Assamese Language* (1839), the first Assamese grammar pub. by Serampore Mission. He also wrote *An Account of Assam* (1841).

ROHIṆIKĀNTA BARUA. Writer, who has enriched Assamese literature with his writings on scientific subjects. His chief work is *Bigñānar Sādhu* (1943). He also translated John Bojer's *The Great Hunger* as *Param Trishṇā*.

ROHIṆĪ KUMĀR KĀKATI (1931-). Writer, who has a number of short stories to his credit. He is occasionally brilliant in his choice of themes and at creating an atmosphere through narrative. His chief story is "Mṛitikkā" (Earth), where a nurse sacrifices his life for others. His short story collection is *Ejak Endhar* (A Crowd of Darkness; 1961). As a novelist, he forsakes conventional plot. His technique of telling stories differs from novel to novel; sometimes the story is unfolded through nostalgic reminiscences (*Ek Nakshatrar Niśā* —One-Starlit Night; 1964), sometimes each character reveals his own part in carrying forward the story (*Sūryarekhā*—Streaks of

Sunshine; 1965) and sometimes different parts of the story are told through extracts from diaries, letters, etc.

ROHIṆI KUMĀR PĀṬHAK. Modern poet, who has a good number of poems to his credit. He belongs to the leftist group.

ROMA DĀSA. Modern writer, who died a few years before. His chief works are collections of his short stories: *Śreshṭha-galpa* and *Barasjetia-nāme*. In stories, he is noted for his perfect craftsmanship; most of his stories deal with departures from accepted social canons and observations of conventional love.

RONG BONG TERANG (1937-). Author of *Rongmilir Hānhi* (Rongmilir's Smiles; 1981), a novel dealing with the Karbi tribe's life. He also authored another novel depicting the recent struggle for six years for the externment of foreign infiltrators.

RUCHIDEVA (18th cent.?). Dramatist, who was the author of the *Śataskandha-vadha*.

RUCHINĀTHA KANDALI (fl. mid 18th cent.). Poet, who fl. during the reign of Rājeśvara Siṁha. Ruchinātha's father, Kṛishṇāchārya established himself at Sibasagar under the patronage of king Rudra Siṁha. It is stated that Ruchinātha rendered the *Kalki-purāṇa* into Assamese before he translated the Mārkaṇḍeya Chaṇḍī episode of the *Mārkaṇḍeya-purāṇa*.

"Ruchinātha takes the help of (i) *Kālikā-purāṇa*, (ii) *Vāmana-purāṇa*, and (iii) *Brahma-vaivarta-purāṇa* (Prakriti Khanda) to fill the gaps of deficiencies, in the story narrated in *Mārkaṇḍeya-purāṇa*. From *Kālikā-purāṇa* the poet has narrated the legends about the birth of the goddess Durgā, and the sacrifices of Daksha. From the same Purāṇa have been incorporated the legends of three incarnations of Devī, *viz.*, Ugra-chaṇḍā, Bhadra-Kālī and Durgā with eighteen, sixteen and ten hands respectively, into the texture of his translation. The story of the king and the merchant narrated in *Mārkaṇḍeya-purāṇa* has been further amplified with materials from *Brahma-vaivarta-purāṇa*. Lastly, the birth stories of Mahishāsura, Śumbha, and Niśumbha and Raktabīja have been supplemented by narrations from *Vāmana-purāṇa* (Chaps. 19-21)."—*AEAL, 297*. The translation is literal and simple. He also compiled an anthology of lyrics, entitled the *Gītarputhi*.

RUDRA KANDALĪ (fl. end 14th cent.) Poet, who fl. in the court of Tāmradhvaja (a successor of Durlabha Nārāyāṇa, r. over Western Assam including Cooch-Behar in the 2nd half of the 13th cent.). He was the author of the *Sātyaki-praveśa*, a poem based on a section of the sub-parva 'Jayadratha-vadha', included in the *Droṇa-parva* of the *Mahābhārata*. Despite making a long story short, a short one long, and dilating too long upon some descriptions, the translation is generally faithful to the original. The descriptions are very much lively; similes, homely language, and homely expressions are other pleasant features of the work.

RUDRA PRASĀD KĀKATI. Author of *Ahalya* (1979), a short story collection, which offers character studies, mostly of females.

RUDRARĀMA BARDOLOI. Writer, whose *Baṅgāla-Baṅgālanī* (1871), a drama, deals with certain aspects of social problems created by outsiders coming to the land during British rule; the work deals with illicit love between an Assamese woman and an outsider, as also with scoundrelism and knavery.

RUDRA SIṀHA. An Āhom King (r. 1696-1714), one of the great rulers of Assam, and an Assamese poet. He composed devotional songs; one such in adoration of the goddess Gaurī, was included in an anthology of songs collected by Ruchinātha Kandali (q.v.). He was the author of *Śiva-purāṇa* in Assamese verse based on the *Vāyu-Purāṇa*. It has recently been published (1986).

RUKMIṆĪ-HARAṆA. A charming poem by Śaṅkaradeva (1449-1568; q.v.). The work, modelled after the *Bhāgavata* and *Harivaṁśa*, describes the abduction of *Rukimiṇi*. In portraying domestic discussions about Rukmiṇī's marriage, Kṛishṇa's arrival, battles with the rival suitors, marriage rites, etc., the poet keeps an eye on the mediaeval Assamese armaments, costumes, social and other popular customs. The marriage scene has touches both of pleasant humour and pathos.

The poet "made the theme admirably popular and transformed commonplace ideas into neat and witty maxims, which even today are quoted as proverbial expressions."

RUKMIṆĪ-HARAṆA (Abduction of Rukmiṇī). Drama by Śaṅkaradeva (1449-1568; q.v.), based on the *Harivaṁśa* and *Bhāgavata*.

It describes the abduction of Rukmiṇī, daughter of king Bhīshmaka and routing of Rukma, the brother of Rukmiṇī. "The names of Vedanidhi, Surabhi and Haridāsa are of Śaṅkaradeva's invention. In this play, love of Kṛishṇa and Rukmiṇī is finely depicted and the characters are well drawn."—*AEAL, 206*.

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SABHĀPAṆḌITA, KĀMĀKHYA. See *Kāmākhya Sabhāpaṇḍita.*

SADA MORAL. Writer, who has tr. into Assamese (1984) Maxim Gorky's autobiography. Earlier, he had written a novel *Sonapur*.

SĀDĀRĪ (Darling). Collection of poems of Raghunātha Chaudharī (q.v.), published in early 20th century.

Notable poems in this collection are "Bahāgir Biyā" (The Marriage of Spring-Princess), "Gowahe ebar mor Priya Bihangini" (Will thou sing but once thou darling Bird?), "Keteki Charai" (The Indian Nightingale), the "Golāpa" (The Rose) and *Mādhurī* (The Sweetie), in which the poet describes the beauties of Nature that have an appeal to his heart.

SĀGARA KHARI (fl. 16th cent.). Poet, who was a resident of Śilā (Barpeta) as is known from the last verse of his work, *Kūrmavali-vadha* (q.v.) and contemporary of Rāma Sarasvatī (q.v.). In the 364 verses of his work, the poet states that he has made verses of the *Kūrmatha-parva* (a sub-parva of the *Vana-parva* of the *Māhābhārata*).

SAHASRA-NĀMAVṚITTĀNTA (Assamese). See *Ratnākara Kandali.*

SAIDUDDĪN AHMED. Modern poet, who has a good number of poems to his credit.

ŚAIKIĀ, BASANTA. See *Basanta Śaikiā.*

ŚAIKIĀ, BHABENDRA NĀTH. See *Bhabendra Nāth Śaikiā.*

ŚAIKIĀ, CHANDRA PRASĀD. See *Chandra Prasād Śaikiā.*

ŚAIKIĀ, CHIDĀNANDA. See *Chidānanda Śaikiā.*

ŚAIKIĀ, JOGENDRA NĀTH. See *Jogendra Nāth Śaikia.*

ŚAIKIĀ, KHIROD. See *Khirod Śaikiā.*

ŚAIKIĀ, NAGEN. See *Nagen Śaikiā.*

ŚAIKIĀ, PRABĪNĀ. See *Prabīnā Śaikiā.*

ŚAIKIĀ, PRADĪPA. See *Pradīpa Śaikiā.*

ŚAIKIĀ, PŪRṆĀNANDA. See *Pūrṇānanda Saikiā.*

ŚAIKIĀ, SURENDRA NĀTHA. See *Surendra Nātha Śaikia.*

ŚAILADHARA RĀJAKHOVĀ (1890-1968). Poet and dramatist, who was born at Dibrugarh, and educated at Calcutta. His

Nijara (The Brook; 1935) contains poems written on a variety of themes as he was deeply attracted towards the objective beauties of Nature. He has also woven romantic poems around the places of historical interest and his *Pāśāṇa Pratimā* (Image of Stone) describes how two Āhom generals by their having fought bravely against the Burmese invasion, attracted two damsels—Phulara and Chatala, who on the death of the generals, voluntarily became converted (to escape the enemy) into stone images. He has also composed the best elegiac poem *Niyati* (The Destiny; 1936) on the tragic death of another poet in a boat disaster. Śailadhara's plays are: *Bidyāvatī* (1918) and *Pratāpa Siṁha* (1953). His autobiography *Aiītara Śovaraṇi* (1969) was pub. posthumously.

SAILEN BHARALI (1952-). Author of *Tragedy Bichār* (Judgement of Tragedy; 1972), *Sāhitya Kathā* (Facets of Literature; 1973), *Ādhunika Asamīyā Sāhitya* (Modern Assamese Literature; 1976), and *Tragic Outlook in Assamese Drama* (1980). He has also pub. critical essays and book-reviews. He teaches Assamese in Gauhati University.

SAKINĀ KHĀTŪN. Authoress of *Kālajayī Trishṇā* (A Longing Beyond Times; 1981), a novel on the romantic story of two characters engaged in pursuit of beauty in art.

ŚAMBHUNĀTHA. Writer, who was author of *Gajendra-chintāmaṇi*, a medical treatise on elephants; the author's date is uncertain but he was earlier than 1734, as materials of *Hastividyārṇava* (1734) were taken from the *Gajendra-chintāmaṇi*.

SAMIR ABDUL HALIM. Modern poet, who has a good number of poems to his credit.

SAMIR TANTI. Modern poet, who has a good number of poems to his credit. He belongs to the leftist group. He is influenced by some African, Latin American and Arab poets. His latest collection of poems is: *Yuddhabhūmir Kavitā* (Poetry of the Battlefield; 1985).

SAMSING HANCHE. Author of *Jananāyaka Semsing Ingti* (1981), a work meant for children. He was the editor of the literary mouth-piece of Asam Sahitya Sabha in 1983-84.

SANATANA TANTI. Modern poet, who has a good number of poems to his credit. He belongs to the leftist group. His anthology of poems: *Ujjala Nakshatrar Sandhānat* (In Search of Bright Stars; 1981) bears the mark of genuineness of feelings. His latest collection of poems is *Moi Manuhar Amal Utsav* (I am Man's Immaculate Festival; 1985).

SAṄKARA-CHARITA. The first biography of Śaṅkaradeva, written by Rāmacharaṇa Ṭhākura (q.v.; fl. *c*. 1521), in verse.

SAṄKARA-CHARITA. A biography of Śaṅkaradeva by Bhūshaṇa Dvija (q.v.; fl. 16th-17th centuries).

SAṄKARA-CHARITA. Biography of Śaṅkaradeva, written by Rāmānanda Dvija, who was the third writer on Śaṅkaradeva's life. It contains new material on the lives of Śaṅkaradeva and Mādhavadeva, which sometimes is at variance with earlier accounts.

SAṄKARA-CHARITA. Biography of Śaṅkaradeva (q.v.), written by Dāmodara Dāsa (q.v.).

ŚAṄKARADEVA (1449-1568). Vaishṇava poet, who shaped the religious, social, cultural and literary life of Assam for ages to come. A Kāyastha by caste, he was born at Bardowa, a place in the present district of Nowgong in central Assam. His father, Kusumbara, was the chief among the Bhuyās. Within three days of Śaṅkara's birth, his mother died and he was brought up by his grandmother. At the age of 12, he was sent to a village school maintained by Mahendra Kandalī, an erudite Sanskrit scholar. He was thoroughly educated in the ancient system of Sanskrit learning and he acquired equal proficiency in music. Just after learning his alphabets, Śaṅkara composed an exquisite poem. During this period, he also composed a little poem: *Hariśchandra Upākhyāna*. After completing his study at 22, he married Sūryavatī, a Kāyastha girl. During four years after his marriage, the poet lost his wife and father; he had only one daughter left with him. After giving his daughter in marriage, Śaṅkara started on a long and extensive pilgrimage. A man of strong physique and charming personality, well-versed in scriptures and persuasive in speech, he was accompanied by about seventeen companions including his former Guru Mahendra Kandalī. Among the important sacred places and temples he visited, were Gaya, Puri, Vrindāvana, Mathura, Dwarka, Kasi, Prayag, Sitakunda, Varahakunda, Ayodhya and Badrikasrama; at these places, he held discussions with Vaishṇava teachers of various schools. After 12 years, the poet returned home a much-travelled man, acquiring first-hand knowledge of Vaishṇava theology, texts, mode of worship, and management of institutions. Soon after his return, Śaṅkara married again. Now he started the Vaishṇava movement. He set up a *Satra* (monastery), created a Nāmghara or a village hall for daily devotion. Efficient in organizing ability and uncompromising in respect of principle, he could attract a large number of people to his faith of monothestic creed. By his poems, songs and plays, he created a popular Vaishṇavite literature in Assamese. At the age of 67 (1516), Śankaradeva, had to shift to Gāṅgmukh and then to Dhunāhāṭa, a place on the north bank of the Brahmaputra; during his residence there for 14 years, Mādhavadeva (q.v.), a famous Śākta scholar, was converted after hours of debate, to Vaishṇavism. Śaṅkaradeva also defeated the Brahmins (priestly class) of the court of Āhom King Suhummung. Feeling unsafe due to hostility towards his creed, Śaṅkara had to leave the Āhom territory for Barpeta (1543), a place in the present district of Kāmarūpa, then under the Koch king of Cooch Behar. In Barpetā, he composed the major portion of his writings, *viz.*, songs, dramas and *kāvyas*. At the age of 97 (1546), accompanied by 120 devotees, he set out again on a pilgrimage; during this journey, he met Chaitanya Deva at Puri, and contacted the grand-daughter of Kabir. After his return, he paid occasional visits to the court of Koch king at Cooch Behar at the invitation of the king; at the age of 120 (1568) he passed away at Cooch Behar on one of such visits.

Śaṅkaradeva's chief works are the following :-

Poetry.—Śankaradeva drew inspiration chiefly from the *Bhāgavata* and himself undertook the rendering of the major portion of it, namely, Bks. I, II, III, VII, VIII, X, XI and XII; the translation is not only into Assamese words, but into Assamese idioms too. The poet had also access to and utilized other Purānas or commentaries in making the Assamese version, and thus the version is looked upon both as text and commentary of the orignal. The translation, though intended for the common people, was admired by scholars also. While translating the verses of the original, Śaṅkaradeva selected only the essential and important verses propagating his faith. In some passages, his rendering is interpretative and takes the form of elucidation and elaboration. Of all the Books of the *Bhāgavata*, Bk. X or the *Daśama Skandha*, pertaining to Kṛishṇa, is held in the highest esteem and the tr. of this portion amply reflects Śaṅkardeva's poetic genius. Besides the translation, Śaṅkaradeva composed a large number of other books with material from the Purāṇa. His *Nimi Nava Siddha Saṁvāda* (q.v.) is a doctrinal treatise based on Bk. XI of the *Bhāgavata*. The *Bhakti Pradīpa* (q.v.), analysing the various elements that constitute Bhakti, is said to have been compiled from the *Garuḍa Purāṇa* but its contents tally more with the materials of Bk. XI of the *Bhāgavata*. The *Anādi Pātana*, dealing with cosmological matters and devoid of literary merit, is mainly an adaptation from Bk. III of the *Bhāgavata*, though a few episodes are introduced from the *Vāmana-Purāṇa*. The *Gunamālā* (Garland of Praises; q.v.), one of the last works composed at the request of Koch King Naranārāyaṇa, is a poem containing hymns of praise to Vishṇu and Kṛishṇa and is based on Bks X and XI of the *Bhāgavata*. The most outstanding literary production of Śaṅkaradeva, however, is the *Kīrtana* (q.v.), or *Kīrtana-ghoshā* which even today exercises unique influence upon the mind and thought of the Assamese poeple. Of his other kāvyas, *Hariśchandra Upākhyāna* was based mainly on the *Mārkaṇḍeya-purāṇa*. The *Rukmiṇi-haraṇa* (q.v.), also of his younger age, is a poem on the abduction of Rukmiṇī. *Balichhalan* (Deception on Bali) written while Śaṅkaradeva was at Pātbāsī, is in main an adaptation of the Bāli episode in Bk. VIII of the *Bhāgavata*, but the story is strengthened up with elements picked up from the *Vāmana-purāṇa*; the conception of the doctrine of Bhakti in this work is of the *dāsya* type, i.e., man's attitude towards God as that of a faithful servant. Śaṅkaradeva also wrote *Gajendra-upākhyāna* as also rendered the *Uttara-kāṇḍa* (last canto) of the *Rāmāyaṇa* to supplement the five-cantoed version of his predecessor Mādhava-Kandali (the first canto was translated by Mādhavadeva). Fidelity to the original in relation to ideal character or incident, was not the translator's aim. The pathetic scenes of this final stage of Rama's story are rendered with vividness and effect. His other important poems are: *Amṛitamanthana* (on the mythological story of the churning of ocean) and *Kurukshetra*.

Songs: Śaṅkaradeva was a pioneer in *Baragīta* (devotional noble songs), which were written in an artificial speech called Brajabuli, for such a literary vehicle was present among the mediaeval Vaishṇavite poets of Bengal, Bihar and Orissa. According to Dr. Barua "Śaṅkaradeva's *Baragītas* deal chiefly with experiences of religious life, philosophic reflections, on the world and morality, piognant introspection of the self, agony of spirit and humility of the self. Some of them are speculative about the nature of God, his relation with man, his compassion, the innate suffering in human existence, the way of liberation and so forth. Others are exhoratory, urging men to chant the name of 'Hari', 'to think of Govinda', to rest on the feet of Rāma, to leave the illusory pleasures of the world, etc. Each one of the *Bargaītas* invariably concludes with a passionate prayer for shelter at the feet of Govinda, and deliverance from this suffering world."—*AEAL, 100*. The *Baragītas* reveal Śaṅkaradeva in his exalted moments. According to tradition, Śaṅkaradeva composed twelve score songs, but only about forty have survived. Śaṅkaradeva also composed *Chatihā*, on the model of Kabīr's *Chautiśa-verses*.

Drama. Of Śaṅkaradeva's six dramas *Kāliya Damana* (Subjugation of the serpent Kali or Kāliya; *c.* 1518) composed at Bardovā, *Patnī Prasāda* (q.v.; Favour to the Wives; *c.* 1521) at Dhuvāhātā, and *Rāsa Kriḍā* (q.v.) or *Keli Gopāla* (1540) have been drawn mainly from the *Bhāgavata*. *Rukmiṇī-haraṇa* (q.v.; on the abduction of Rukmiṇī) and *Pārijāta-haraṇa* (q.v.; Stealing of the flower Parijāta by Kṛishṇa for Satyabhāmā) are adaptations respectively from *Harivaṁśa* and *Vishṇu-Purāṇa*. *Rāma-vijaya* (q.v.) or *Sītā-Svayaṁvara* (1568) narrates the conquest of Rāma. The subject of the dramas is short and simple and is taken from some episode in the life of Kṛishṇa or Rāma; the language used being Brajabuli. Though mainly to preach Vaishṇavism, they influenced the national and cultural life of Assam and led to the growth of the popular stage. The plays are staged even now.

Śaṅkaradeva was a great scholar of Sanskrit and composed *ślokas* and *stotras* in the language. He also compiled *Bhakti Ratnākara*, an anthology of Sanskrit verses on Vaishṇava faith and philosophy. In poetic conventions, modes, and figures of speech, the poet closely adhered to the canons of the Sanskrit poetics and followed the classical traditions. The poet adopted the traditional and standard metres, *Pada*, *Dulari*, *Chavi*, *Jhumurā*, etc.

Contemporary writers like Mādhavadeva, Rāma Sarasvatī, Ananta Kandalī, Govindacharaṇa Dvija (qq.v.) were greatly influenced by Śaṅkaradeva.

SANTA-NIRṆAYA. Work of an unknown date by Kṛishṇa Bhārati, giving an account of the founders and exponents of Vaishnavism in Assam. Its author was a great Vedantic Pandit of his time; he is said to have been referred to by the great grammarian Purushottam Vidyābāgiśa in his famous grammar *Ratnamālā*.

SANTA SAMPRADĀYA KATHĀ. Work of unknown date, giving an account of the founder of Vaishṇava sattras of Assam, Govindadāsa, a disciple of Śrī Śaṅkaradeva. The *Puthi* begins with a short description of Śaṅkaradeva's ancestry, his life and his relations. Though only a small book, it gives rather detailed information about the sattras founded in Assam by different persons.

SANTANU TAMULI. Modern writer, who has authored some works of science fiction.

SANTIRĀMA DĀSA. Author of *Vairāgi* (1921) and *Milana-mandira*, both novels translated from Victorian English novels.

ŚARADAKĀNTA BARDOLOI. Dramatist, whose chief works are *Magrībar Ājān* (1950; giving a realistic picture of Assam's villages, where Hindus, Muslims and tribals all live in peace and amity and where a Muslim youth, Karīma sacrifices his own life in a bid to save the life of a tribal Hindu girl), *Pahilā Tārikh* (First Day of the Month; 1956; bringing out the precarious economic life of the lower middle class, whose monthly pay is exhausted on the very pay-day itself), and *Sei-batedi* (1957; dealing with rurul and lower middle class life) and the Gandhian approach to life.

ŚĀRADĀNANDA DEVA GOSWĀMĪ. Author of *Niśi Sayane Goai* (1979), a novel, dealing with the Kevaliya Bhaktas, who constitute the present-day inheritors of poet-saint Śaṅkaradeva's Satriya society.

SARASVATĪ, HEMA. See *Hema Sarasvatī*.

SARASVATĪ, KAVIRATNA. See *Kaviratna Sarasvatī*.

SARASVATĪ, RĀMA. See *Rāma Sarasvatī*.

SARAT CHANDRA GOSVĀMĪ (1884-1944).

Writer, whose chief works are *Panipath* (1930; novel), *Galpāñjali* (1918) and *Mayanā* (1920; both collections of short stories). His stories powerfully conceived, mostly deal with the drab life of the Assamese villagers, their sorrows and joys, hopes and fears and their thrifty activities. He also pub. a collection of stories for children.

SARAT GOSWĀMĪ, Jr. (1915-85). Author of *Socrates, Plato aru Aristotle* (1952), *Confucius* (1956) and *Manovijñāna* (1958).

SARBĀNANDA RĀJKUMĀR. Modern writer, who has a good number of historical writings to his credit.

SARBEŚVARA CHAKRAVARTY. Modern writer, who is known for his modern type of dramas. His chief dramas are : *Abhimāna* (1952) and *Kankana* (1956), both on domestic themes.

SARKĀR; RABINDRA. See *Rabindra Sarkār.*

ŚARMĀ, ĀDYANĀTH. See *Ādyanātha Śarmā.*

SARMĀ, ĀNANDESHWAR. See *Ānandeshwar Śarmā.*

ŚARMĀ, ANANTADEVA. See *Anantadeva Śarmā.*

ŚARMĀ, APŪRVA. See *Apūrva Śarmā.*

ŚARMĀ, ARABINDA NĀTH. See *Arabinda Nāth Śarmā.*

ŚARMĀ, ARUṆ. See *Aruṇ Śarmā.*

ŚARMĀ. ĀTMĀRĀMA. See *Ātmārāma Śarmā.*

ŚARMĀ, BADAN. See *Badan Śarmā.*

ŚARMĀ, BĀṆĪKĀNTA. See *Bāṇikānta Śarmā.*

ŚARMĀ, BENUDHARA. See *Benudhara Śarmā.*

ŚARMĀ, BHUPEN. See *Bhupen Śarmā.*

ŚARMĀ, BINOD. See *Binod Śarmā.*

ŚARMĀ, DEVEŚVARA. See *Deveśvara Śarmā.*

ŚARMĀ, DHĪRENDRA NĀTH. See *Dhirendra Nāth Śarmā.*

ŚARMĀ, DIMBEŚWAR. See *Dimbeśwar Śarmā.*

SARMĀ, DĪNĀ NĀTH. See *Dinā Nāth Śarmā.*

ŚARMĀ, DIPEN. See *Dipen Śarmā.*

ŚARMĀ, DURGEŚWARA. See *Durgeśwara Śarmā.*

ŚARMĀ, GOVINDA PRASĀD. See *Govinda Prasād Śarmā.*

ŚARMĀ, H. Editor of *Asamīyā Loka-gīta Sañchayana* (Jorhat, 1974).

ŚARMĀ, HAR GOVINDA. See *Har Govinda Śarmā.*

ŚARMĀ, HARENDRANĀTH. See *Harendra Nāth Śarmā.*

ŚARMĀ, HEMA. See *Hema Śarma.*

ŚARMĀ, HEMACHANDRA. See *Hemachandra Śarmā.*

ŚARMĀ, HEMANTA KUMĀR. See *Hemanta Kumār Śarmā.*

ŚARMĀ, JAJÑEŚWAR. See *Jajñeśwar Śarmā.*

ŚARMĀ, JOGEN. See *Jogen Śarmā.*

ŚARMĀ, JOGEŚWAR. See *Jogeśwar Śarmā.*

ŚARMĀ, KAILĀSH. See *Kailāsh Śarmā.*

ŚARMĀ, KALINĀTH. See *Kalināth Śarmā.*

ŚARMĀ, KIRAN. See *Kiran Śarmā.*

SHARMĀ, KṚISHṆA NĀTH. See *Kṛishṇa Nāth Sharmā.*

ŚARMĀ, LAKSHMĪDHARA. See *Lakshmi dhara Śarmā.*

SHARMĀ, MAHĀDEVA. See *Mahādeva Sharmā.*

ŚARMĀ, MUKUNDA MĀDHAVA. See *Mukunda Mādhava Śarmā.*

ŚARMĀ, NABINCHANDRA. See *Nabinchandra Śarmā.*

SHARMĀ NAGEN. See *Nagen Sharma.*

ŚARMĀ, NALINI. See *Nalini Śarmā.*

ŚARMĀ, NARENDRA NĀTH. See *Narendra Nāth Śarmā.*

ŚĀRMĀ, NAVIN CHANDRA. See *Navin Chandra Śarmā.*

ŚARMĀ, NILIMĀ. See *Nilimā Śarmā.*

ŚARMĀ, PHAṆĪ. See *Phaṇi Śarmā.*

ŚARMĀ, PRABHĀT CHANDRA. See *Prabhāt Chandra Śarmā.*

ŚARMĀ, PŪRṆA KĀNTA. See *Pūrṇa Kānta Śarmā.*

ŚARMĀ, RABIN CHANDRA. See *Rabin Chandra Śarmā.*

ŚARMĀ, SATYENDRANĀTH. See *Satyendranāth Śarmā.*

ŚARMĀ, ŚIVA. See *Śiva Śarmā.*

ŚARMA, SUSHIL. See *Sushil Śarmā.*

ŚARMĀ, TĪRTHA NĀTA. See *Tīrtha Nāth Śarmā.*

ŚARMĀ, UMĀKĀNTA. See *Umākānta Śarmā.*

ŚARMĀ, UPENDRA NĀTH. See *Upendra Nāth Śarmā.*

ŚARMĀ-BARDOLOI, H.N. Modern writer, who has pub. a number of articles on psychoanalysis.

ŚARMĀ-BARUA, HAREŚWAR. See *Hareśwar, Śarmā-Barua.*

ŚARMĀ-KĀTAKI, S. Author of *Satyanātha Borar Jīvana Charit* (1917) and *Hemachandra Baruar Jīvana-charit*, biographies. Kātaki was an antiquarian and published many papers.

ŚARMĀ-PĀṬHAK, J. Modern writer, who has made significant contribution to literary studies.

SAROJ DATTA. Modern writer, who has written articles on science in journals.

SĀRVABHAUMA BHAṬṬĀCHĀRYA (fl. 16th cent.). Poet, a native of Prāgjyotishapura and renowned as a devout Śākta. He was defeated in a long discussion which he held with Śaṅkaradeva (q.v.) on the efficacy of the two forms of Vaishṇava and Śākta worship. Therepon he left for Benaras where he studied the Śāstras for five years. There he became, as he himself mentions, a great scholar. At Benaras, he came across a part of the *Padma-purāṇa*, which he afterwards rendered into Assamese verse with the name of *Svarga Khaṇḍa Rahasya* There are two works known as *Svarga Khaṇḍa*: one is called *Kshudra Svarga Khaṇḍa*, i.e. the lesser *Svarga Khaṇḍa* and the other is *Brihaṭ Svarga Khaṇḍa*, *i.e.* the greater *Svarga Khaṇḍa*: *Bṛihat Svargakhaṇḍa* and smaller *Svargakhaṇḍa* are considered now as spurious works. After wards he became a disciple of Śaṅkaradeva and wrote his biography. He also tr. fragment of the *Bhāgavata* and the *Bhaviśyat Purāṇas* into Assamese. Sārvabhauma Bhaṭṭāchārya's wife was also a learned scholar as she is said to have defeated the Bengali scholar, Raghunandana Bhaṭṭāchārya at the court of king Naranārāyaṇa.

SARVEŚVAR ŚARMĀ KĀTAKĪ (1896-1946). Writer, who has brought the study of Assam history into prominence. He also authored *Hem Chandra Barua* (1927) and *Satyanātha Borā* (1928), two biographies.

ŚĀSTRĪ, B.N. Modern writer, whose *Bhāratiya Sāhitya aru Saṁskṛiti* brings a wide cultural range into focus.

ŚĀSTRĪ, BISWA NĀRĀYAṆA. See *Biswa Nārāyaṇa Śāstrī.*

SATIŚCHANDRA KAKATI (1914-). Writer, who has made a comparative study of Maharshi Tolstoy and Mahatma Gandhi, with regard to their life, works and ideals (1979). He is a life-long journalist by profession and published biographical sketches of several eminent persons.

SATISH DĀS. Modern writer, who has made a mark in the field of drama.

SATRIYA, KINARĀMA. See *Kinarāma Satriya.*

SATTĀR, ABDUS. See *Abdus Sattār.*

SĀTYAKI-PRAVEŚA. See *Rudra Kandalī.*

SATYANĀTHA BORAH (1860-1925). Writer, whose chief collections of essays are: *Sārathi* (1915), *Kendra Sabhā* (1922), *Chintākali* (Buds of Thought; 1925) and *Sāhitya Vichāra*. While the *Kendra Sabhā* contains a number of sketches in which he satirised the little vanities and the social vices of his time, his essays in other collections are thoughtful and are representative of his distinctive prose style; in the *Sāhitya Vichāra*, both Indian and English methods of literary assessment are briefly described. His *Bahala Vyākaraṇa* (Elaborate Grammar; 1920) helped Assamese language in its formative period. He also tried his hand at poetical composition and *Gitāvali* (1885) is a collection of songs. He also composed a number of humorous poems.

SATYA PRASĀD BARUA (1919-). Writer, who is known for his modern dramas, e.g. *Aṅgikāra* (The Promise; 1980). He has also pub. a faithful Assamese tr. of Shakespeare's *Macbeth* (1980). His two works in the field of literary criticism are: *Bertolt Brecht* (1980, on Bertolt Brecht the man and Brecht's Concept of the Epic Theatre) and *Mañcha Pratibhā* (1980; on various types of stagecraft). His earlier dramas: *Chakaichakuvā* (1939), *Śikhā* (1957) and *Jyoti Rekhā* (1958), though thematically romantic, present psycho-analytic probe into characters, while his *Naṭaka arū Abhinaya Prasaṅga* (1952) is an important book on histrionic arts. Besides these, he has published a few more stage-effective social-cum-psychological plays. He has recently been awarded a prize by Sangit Natak Akademi.

SATYENDRA NĀTH BARKAṬAKĪ (1908-85). Author of *Nepoleon Bonaparte* (vol. I, 1973; vol. II, 1977; vol. III, 1978), a scholarly biography, though based on published English works. He also authored another biography: *Adolf Hitler* (1984). He has pub. a novel: *Rahasyar Rahghara* (1980). There are also a few more works to his credit.

SATYENDRANĀTH ŚARMĀ (1917-). Eminent critic and researcher, who was born at Jorhat in Sibsagar district of Eastern Assam. Educated at Calcutta and

Gauhati Universities, he was Rabindra Nāth Tagore Professor and Head of the Department of Modern Indian Languages, Gauhati University (1967-80). He has ed. some old Assamese texts on modern scientific lines and has thrown considerable light upon them. He has also written a book on Assamese culture. His works on surveys of Assamese literature are under the titles: *Asamīyā Sāhityar Itivritta* (Gauhati, 1959), *Asamīyā Upanyāsar Gatidhārā* (2 vols. 1965, 1976), *Asamīyā Nāṭya Sāhitya* (Gauhati, 1962), *Asamīyā Upanyāsar Bhūmikā* (Gauhati, 1963), *Kāhini-Kāvyar Pravāha* (Gauhati, 1970), *Epics and Purāṇas in Early Assamese Literature* (Gauhati, 1971) and *Assamese Literature* (Weisbaden, 1976). His *Prabandha Chayanikā* (1979) is a collection of 24 articles covering literary, religious and other cultural topics. Śarmā was President of Asam Sahitya Sabha (1975).

SAUMAR. Modern writer, who has several novels to his credit. His chief novels are: *Keranir Kapal*, *Kāmini Kañchana*, etc.

SAURABH KUMĀR CHALIHA (1927-). Writer, who in his novels and short stories writes sarcastically of men and women of a decaying society. He uses the stream-of-consciousness technique to describe the thoughts, impressions, musings, etc. of the individual characters. His story collections are: *Dupariyā* (Midday; 1963), *Asānta Electron* (Restless Electron; 1962), *Ehat Dābbā* (A Throw of Dice; 1972) and "Golām" (The Slave; 1972).

SENA, GAṄGĀDĀSA. See *Gaṅgādāsa Sena*.

SHĀH, IMRĀN. See *Imrān Shāh*.

SHĀH, RAIHAN. See *Raihan Shāh*.

SHĀSTRĪ, MANORAÑJAN. See *Manorañjan Shāstrī*.

ŚĪLABHADRA (1924-). Writer, whose original name is Revati Mohana Dutta Choudhury. He has a number of short stories to his credit. He deals with the problems of ordinary social life. His chief story collections are: *Tarua Kadama* (1978) and *Samudrar Tīra* (Seashore; 1979). His novels create the atmosphere of a particular region and his characters, which are of wide range, leave an indelible impression on the minds of the readers. His *Madhupura* (1971) is such a novel. His other novels: *Abichchhinna* (The Unbroken; 1980), *Prāchīra* (The Wall; 1980) and *Godhuli* (The Dusk; 1981) are set against the background of Goalpāra.

SIṀHA, RUDRA. See *Rudra Siṁha*.

SIṀHA, ŚIVA. See *Śiva Siṁha*.

SINDHU-YĀTRĀ (*SINDHURĀ-PARBBA*). *Kāvya* by Rāma Saraswatī (fl. 16th cent.; q.v.) forming part of his *Vanaparva* of the *Mahābhārata*.

The Pāṇḍavas are living in huts in Dharmakshetra where Sindhurā is performing a sacrifice; rejoicing goes on for days together. Some of the king's elephants destroy trees about the huts in which Pāṇḍavas are dwelling. This causes a fight in which several warriors of Sindhurā, including his brother are killed. Arjuna kills many fighters including the invincible Kālaketu, the greatest of the king's general. Sindhurā, however, on another front, kills the four Pāṇḍavas. Ultimately, there is a duel between Arjuna and Sindhurā which lasts for 11 days. The gods descend and reconcile both the parties. Arjuna and Sindhurā do not know that they are brothers, for Sindhurā was begotten by Chandra and Kuntī while the latter was yet a virgin. For fear of public infamy, Kuntī put the child in a box and set it floating on the sea till it was discovered by the childless king Suravinda, who adopted the boy as his heir.

SINGHADATTA DEVA-ADHIKĀRĪ (1889-1925). Poet, who has a good number of poems to his credit.

SISHṬA BHAṬṬĀCHĀRYYA. Poet, who rendered into Assamese the *Śiśupāla-vadha* of *Sabhā-parva of the Mahābhārata* in a very homely style. No details are available of this poet.

ŚIVANĀTHA BARMAN. Author of *Svadeśa-Svamata* (My Country : My Views, 1980), which is a study into the growth and evolution of the population and cultural patterns in Assam. He has recently published a thought-provoking work on Saṅkaradeva with a new approach and critical acumen.

ŚIVA ŚARMĀ. (fl. 18th cent. ?). Poet, who was supposed to be the author of a version of Mādhava-Sulochanā episode narrated in the 5th Chap. of *Kriyayogasāra* appended to the *Uttara-khaṇḍa*. There is another version of this episode by Dvijabara (q.v.)

ŚIVA SIṀHA. An Āhom king (r. 1714-44), who wrote devotional lyrics in Assamese; one such was included in the Ruchinātha Kandali's *Gītarputhi*.

SIYĀL GOSĀIN (The Fox-Saint). A legendary figure who was thrown away under a Ketaki plant soon after his birth through the intrigues of his step-mother, Kundalatā; Chandotārā, his mother, was blindfolded at the time of her delivery. The baby was picked up by a newly littered vixen who suckled him and brought him up among her own young ones. The boy grew up among the young cubs and imitated their habits of howling at night and of retreating to their lair at the approach of men.

On his return from pilgrimage, Dharmadeva, his father, who traced his origin to the twelve famous Bhuyans, was informed by his wife Kundalatā that Chandotārā had borne no child, and the dais (midwife) already heavily bribed by Kundalatā, having confirmed the story, he believed it. But happily one day on his way to the bathing ghat, he happened to notice a child retreating into a den at sight of him. This struck him as curious and apprehending foul play somewhere, he vigorously questioned the dais on his return and elicited the truth that Chandotārā had been delivered of a male child. Next day he had the child, the mother fox and the young cubs all dug out of the hole and taken to his house. The boy when he grew up was known as Siyāl Gosāin.

Kavirāja Miśra (fl. *c.* 1616), an itinerant minstrel, went about reciting his verses *Siyāl Gosāin* and thereby obtaining food and raiment.

SNEHA BHAṬṬĀCHĀRYA. Author of *Bīnā* (1926), a novel.

SNEHA DEVĪ. Writer, who has a number of short stories to her credit. Her chief story is "Janani" (Mother). Her anthology of selected stories as *Sneha Devir Śreshtha Galpa* (The Best of Sneha Devi's Short Stories) appeared in 1981. She has shown her sensitive and sympathetic reading of particularly women characters.

ŚOṆITA KUṄVARĪ. See *Jyoti Prasād Agarwālā*.

ŚRĪDHARA KANDALI. Poet, a contemporary of Śaṅkaradeva (A.D. 1449-1568; q.v.) and his favourite disciple. As a token of favour, Śaṅkaradeva allowed him to contribute his poem *Ghunuchā* (q.v.) to his famous *Kīrtana* (q.v.). The poet's fame, however, lies in composing a short poem called *Kanakhovā* (q.v.), which has become a nursery song.

ŚRIDHARA KANDALI (fl. 18th cent.?). An Assamese poet, who was the author of the *Sudhanvā vadha*.

ŚRĪ HASTA-MUKTĀBALĪ. An Assamese work, an elegant prose-rendering of Śubhankara's Sanskrit treatise on hand-poses in classical dance; it was probably done in the late 18th century.

ŚRĪ LĪLĀ GOGOI. Author of *Asamiyā Loka Sāhityar Rūparekhā* (Golaghat, 1968) and *Bihugītāru Bonghosā* (Gauhati, 1968).

ŚRĪMANTA GABHARU KHĀN (fl. 16th cent.). Poet, who tr. some sections of the Virāṭa-parva of the *Mahābhārata*.

ŚRĪNĀTHA DUARA. Writer, who has ed. *Tuṅgakhuṅgīyā-Burañji* (1932), pub. by the Government of Assam.

ŚRĪRĀMA ĀTĀ (fl. 17th cent.). Poet, who was founder of the Ahatguri Satra. He and his son, Rāmānanda Dvija, who was a contemporary of the Ahom king Chakradhvaja Siṁha (d. 1669), composed a large number of hymns, which betray influences of Śaṅkaradeva (q.v.) in feeling, thought and diction. Echoes of Jayadeva's *Gitagovinda* are also discernible in their compositions : some of these lyrics narrate the love of Kṛishṇa and Rādhā, a motif unknown in early Assamese Vaishnavite poetry.

ŚRĪ RĀMA BEZBARUA. Author of *Nārir Mon* (The Mind of Woman; 1983), a novel.

ŚRĪ--RĀMA--VIJAYA (*Sītā--svayambara*). Drama by Śaṅkaradeva (q.v.), composed in 1568. on Viśvāmitra's taking Rāma and Lakshmaṇa to the forest, then to the court of Janaka where Rāma breaks the bow f Siva and wins Sītā, and finally on their way to Ayodhyā, when Rāma and Lakshmaṇa meet Paraśurāma.

This play is based on the *Rāmāyaṇa*, but there are some deviations from the original story: (1) Instead of Janaka's vow, it is the voice from the sky which prescribes the condition for Sītā's marriage; (2) Viśvāmitra accompanies Rāma and his party to Ayodhyā, and he fights with Paraśurāma on the way. The episode of Māricha and Subāhu has also been changed slightly. "It may be added that the ludicrous scene about the assembled princes' amorous exclamations at the sight of Sītā and their humiliating punishment by the maids have marred to a certain extent the artistic beauty of the play."—*AEAL, 208*.

ŚUBHANĀTHA DVIJA (fl. 1720). Poet, who composed the *Dharma-saṁvāda* (*c.* 1720) based on the *Aśvamedhaparva* of the *Mahābhārata*, and the *Harivaṁśa*, at the instance of the Ahom king Śivasiṁha.

SUBUDHI RĀYA. See *Aśvamedha-parva (Assamese Version)*.

SUCHIBRATA RAICHOUDHURY. Modern writer, whose chief work, *Bā-Māralī* (The Whirlwind) is a novel. She has also authored good children's stories. She is the daughter of Ambikagiri Raychoudhuri.

SUDHARMĀR UPĀKHYĀNA. See Padmāvatī Devī Phukananī.

SUKAVI NĀRĀYAṆADEVA (fl. early 17th cent.). Manasā poet of the court of Balinārāyaṇa alias Dharmanārāyaṇa of Darangī-rājya (early 17th cent.). His Manasā Songs (q.v.) also known Behulā-Lakhindar songs as also *Sukanānni* have been given the imposing name of the *Padmā-Purāṇa*. In Narayaṇadeva's hands the Behulā episode assumed tremendous popularity and a fresh form.

SUKUMĀRA BARKĀTHA (fl. 18th cent.). Writer, whose *Hasti-Vidyārṇava* (1734; q.v.), the most remarkable book of the post-Vaishṇavite period, is a scientific and illustrated treatise on elephants, based on the Sanskrit work *Mātaṅga Līlā*; it was written under the orders of King Śiva Siṁha and his consort Queen Ambikādevi.

SULEIMĀN KHĀṆ. Modern poet, who has children's verses: *Kavitāputhi* to his credit.

SUPRABHĀ GOSWĀMĪ (1917-). Writer, whose short story "Luitar Moha" (Lust for the Brahmaputra) depicts a sensitive girl, who is infatuated with the male river and suffers on account of it.

SURENDRA NĀTH ŚAIKIĀ. Writer, who has a number of dramas to his credit, *e.g.* *Karṇa* (1949), *Lakshmaṇa* (1949), *Kusal Konwar*, etc.

SURESH GOSWAWI. Modern writer, who is known for his novels: *Sāt Rangar Natun Kareng* and *Mahārānar Binani*. His drama is *Śrīmanta Śrīśaṅkara-Mādhava* (1961).

SURJYA BORA. Modern poet, who is noted for his songs; his *Sura-Sandhānī* is a collection of songs.

SŪRUJMUKHĪRA SVAPNA (The Dream of the Sunflower). Novel (1960) by Syed Abdul Malik (q.v.), which is regarded as his masterpiece.

Dealing with life in a Muslim village on the bank of the river Dhansiri, which sustains the people on the one hand but which occasionally becomes an instrument of devastation during the rains, the story is woven round the love of Tara and Gulach. There is, however, an impediment by the deceitful manoeuvre of Kapahi, the 30-year old widowed stepmother, who in bride's apparel marries Gulach by taking Tara's place, Gulach, apparently accepts the situation, but still yearns for Tara while looking for an opportunity to get rid of Kapahi. Kapahi offers Gulach the opportunity he seeks, when she takes up with another man. The story comes to a happy ending with the marriage of Tara and Gulach.

SŪRYA KHARI BALADEVA DAIVAJÑA (fl. 1840). Sūrya Kharī was an astrologer of the Darraṅg Rāj family and composed the *Darraṅg Rāja Vaṁśāvalī* (*c.* 1806) on the early history and the origin of the Darrang Rājās. See *Burañjis*.

SŪRYA KUMĀRA BHUYAN (1894-1964). Writer, who was born in Nowgong. He was an eminent historian and a Professor of English Literature. His chief works are: *Gopāla Krishṇa Gokhale* (biography, 1916), *Nirmali* (poems; 1918), *Harihara Ātā* (1960), *Pañchamī* (short stories; 1927), *Burañjīr Vāṇī* (essays; 1951), *An Assamese Nūrjahān* (1926), *Early British Relations with Assam* (1928), *Āhomar Din* (Ahom Times), *Asam Jiyari* (Doughters of Assam; essays on Assam's history), *Mirjumlar Asam Ākramaṇa* (Invasion of Assam by Mīrjumlā) and *Koṅvar Bidroha* (Rebellion of the Āhom Princes). He has also written a modern biography (1920) of the great Assamese Sanskrit scholar, Anunaram Barooa and also tr. *Tungkhungia Burañji* into English. He had ed. as well *Pādshāh-Burañjī* and *Svarganārāyaṇadeva-Maharājar-Ākhyān*, pub. under the title *Āsam-Burañjī*. He compiled *Borphukanara Gita* (Gauhati, 1924). He authored *Studies in Literature of Assam* (1956) also. Research in Assam history was a mission of his life.

As a poet, his works are: *Nirmali* (collection of poems; 1918), *Saundajya*, *Prakritir Santan*, *Sukhadukha*, *Jayamati Upākhyāna* (1923), *Utala*, etc.

SUSHIL SARMĀ. Modern poet, who has a

good number of poems to his credit. He has recently brought out two prose works on cultural aspects of ancient and modern Assam.

SVARGA NĀRĀYĀṆA DEVAR ĀKHYĀNA. See *Burañjīs*.

SWARṆA BORA. Author of *Diyung Nadir Gita* (The Song of the Diyung River; 1985), where she observes the tribal Dimasa people of the North Cachar Hills.

SWARṆA GOSWĀMI. Modern writer, who is known for popular books on scientific subjects for children.

SYED ABDUL HALIM. Modern poet, who has a good number of poems to his credit.

SYED ABDUL MALIK. See *Abdul Malik, Syed.*

T

TAFFZUL ALI. Modern poet, who is noted for his songs; his *Mandākrantā* is a collection of songs. He has also several dramas to his credit, e.g., *Nepati Kenekai Thako* (How Can I Not Do It ?; 1961; one-act plays). He has given a new shape to long narrative poems by organizing them in the form of plays, which are meant for children.

TĀLUKDĀRA, DAIBACHANDRA. See *Daibachandra Tālukdāra*.

TĀLUKDĀR, DALIP. See *Dalip Tālukdār*.

TĀLUKDĀR, DOLLY. See *Dolly Tālukdār*.

TĀLUKDĀR, NANDA. See *Nanda Tālukdār*.

TĀLUKDĀR, PAVITRA. See *Pavitra Tālukdār*.

TĀLUKDĀR, PHANI. See *Phani Tālukdār*.

TAMULI, BINOY KUMĀR. See *Binoy Kumār Tamuli*.

TAMULI, J.C. Compiler and Editor of *Asamīyā Lokagīta Saṅgraha* (Jorhat, 1960).

TAMULI, SANTANU. See *Santanu Tamuli*.

ṬANTI, SAMIR. See *Samir Tanti*.

TANTI, SANATANA. See *Sanatana Tanti*.

TARINI BHAṬṬA (1913-79). Writer, whose chief work in literary criticism is *Sāhityar Gatipatha* (1962). His literary assessments of Ibsen and Shakespeare in Assamese are noteworthy works.

TARULATĀ DUTTA BARUA. Author of *Gabhir Gopan* (The Deeply Intimate; 1980) and *Unmochan* (The Unravelling; 1980), both novels.

TARUṆA BARUA. Modern poet, who has a good number of poems to his credit.

TARUNARĀMA PHUKAN (1877-1939). Modern writer, who has pub. a series of essays on hunting-adventures. He has also authored a highly popular work on sex (*Jaunatatta*; 1934). As a poet, he is known by his *Ai Mor Asam*.

TAYEBULLA, MAULANĀ. Author of *Unmul Koran* (1959; a book of religio-ethical interpretation) and *Kārāgārar Chiṭhi* (1962).

TERANG, RONG BONG. See *Rong Bong Terang*.

ṬHĀKURA, DAITYĀRI. See *Daityāri Ṭhākura.*

ṬHĀKUR, JANĀRDAN. See *Janārdan Ṭhākur.*

ṬHĀKURA, KĀMĀKHYANĀTHA. See *Kāmākhyanātha Ṭhākura.*

ṬHĀKURA, NAROTTAMA. See *Narottama Ṭhākura.*

ṬHĀKURA, RĀMACHARAṆA. See *Rāmacharaṇa Ṭhākura.*

THĀKURIA, BHABEN. See *Bhaben Thākuria.*

THĀNEŚWAR HAZĀRIKĀ (1898-1943). Poet, who has a number of poems to his credit.

THENGSĪ, YESE DORJI. See *Yese Dorji Thengsi.*

TILAK DĀS (1917-). Author of *Milanar Path Ruddha Kari* (Barring the Way of Union; 1961), a novel, which depicts tribal life. It shows how life among the Kacharis is undergoing changes. His other novels are *Ei Rang Ei Surabhi* (This Colour This Scent) and *Śilpi.*

TILAK HAZĀRIKĀ. Modern writer, who is a regular contributor to "Natun Asamīyā." His collection of literary essays is *Adda* (1958).

TILOTTAMA SAMBHAVA. Mythical drama by Chandradhara Barua (q.v.), written in *c.* 1915.

It deals with the Puranic theme of the mutual killing of the two demons Sunda and Upasunda through their rivalry for the most beautiful nymph, Tilottamā. In plot development and the descriptions, it has been influenced by the poem of the same name by Michael Madhusūdana Dutt, a Bengali poet. The moral the drama conveys is that lust or desire can never lead to realisation of beauty, for beauty, when subjugated to desire, only brings about downfall. The *Tilottamā Sambhava* may be called a verse drama.

TĪRTHA NĀTH ŚARMĀ (1911-86). Author of *Pañcha Pushpa* (Gauhati, 1969), *Sāhityavidyā Parikramā* and *Mahātmār Vāni.* The first two deal with literature and literary criticism. His *Pañchapushpa* included an evaluation of the poetry of Mādhavadeva and the romantic poets Jatindranāth Duara and Raghunāth Choudhury. His last work, a biography (1984) of the illustrious historian of Assam, the late Benudhar Śarmā, fetched him the Sāhitya Akadami award.

TĪRTHA PHUKAN. Author of *Baratanir Balipaka* (Wild Berries of a Scrub-forest; 1985), a collection of short stories; it is a documentary presentation of rural life not only of Assam but also of Arunachal.

TRAILOKEŚVARĪ DEVĪ BARUĀNI (fl. early 20th cent.). Writer, who is noted for collections of stories for children.

TRAILOKYA BHAṬṬĀCHĀRYA (1938-). Writer, who in his novels has utilized mediaeval prose chronicles. As a short story writer, he is a regular contributor of stories to various periodicals. Two of his important novels are *Śāchipātar Puthi. Charaideu,* both dealing with the past history of Assam.

TRAILOKYA NĀTH GOSWĀMI (1906-). Writer, who was born at Nalbari. His chief works are: *Aruṇā* (1948), *Marīchikā* (Mirage; 1948), *Śilpīr Janma* (The Birth of an Artist; 1957; all short story collections) and *Jiyā Mānuh* (Living Man; novel); his short stories and novels deal with social tyranny and ills which came in the wake of

World War II. His chief stories are: "Śilpīr Janma" and "Duṭakīyā Note" (Two-rupee Note). In *Sāhitya aru Samālochanā*, Goswami deals with literature in a simple and lucid style. His account of the development of Assamese short story entitled *Ādhunika Galpa Sāhitya* (The Modern Short Story; 1968) is an important work of the present period. His pioneering work in literary criticism is *Nandantattva*: *Prāchya aru Pāśchātya* (Aesthetics: Eastern and Western; 1980). His another work; *Sāhitya Samīkshaṇa* (1981) is a collection of literary essays, in which his discussions on Indian philosophical influence on three American writers, the art of poetry, etc. are particularly revealing. He has also ed. *Prabandha Chayana* (1965).

TRIPURA BURAÑJĪ (*Tripura Desar Kathār Lekha*). See *Burañjīs*.

TUMI (Thou). Poem by Ambikāgiri Ray Chaudhari (q.v.) composed in 1915. It is a philosophical poem of exquisite charm and craftsmanship and reveals the poet's lofty spiritual beliefs.

Of the poem divided into 7 sections, the first three abound in descriptions of God, who is diffused everywhere and in everything: in the beauty of the girl, the affection of the mother, the love of the spouse, and the beauty of Nature. Section IV maintains God as the essence of all the world's religions. The remaining sections are "devoted to determining the poet's relationship with God, and describing the bliss and profound contentment that has come over him as a result of this realisation of the universal God." The *Tumi* is a celebrated work for its ideas as for its imagery and music.

TUNGKHUNGIA BURAÑJĪ. See *Burañjīs*.

U

UMA BARUA. Modern novelist, whose chief works are: *Luitar Pare Pare, Sien Noir Dhau*, etc.

UMĀKĀNTA ŚARMĀ (1918-). Writer, whose chief works are: *Ghūraṇīyā Pṛithivīr-beṅkā-patha* (short stories), *Śesha Patākā* (a historical drama) and *Kāvya-bhūmi* (1948; a literary study on the philosophical basis and background of art). In his stories, he has made a deft use of psycho-pathology. He is a good novelist. His noteworthy novels are—*Uranta Meghar Cha* (The Shadow of the Floating Cloud, 1960), *Raṅgā Raṅgā Tez* (The Red Blood, 1964), *Chīmchāṅgar Dupāre* (On the Both Banks of the River Chimchaṅg) and *Ekkan Aranya āru Ejak Manuh* (A Forest and a Horde of Men; 1987).

UMEŚACHANDRA CHAUDHURY. Modern poet and song-writer, whose chief works are: *Amṛita-Manthana* and *Triveṇī* (collections of poems). He has left behind over 300 songs; some of these are published in the three collections: *Pratidhvanī* (Echo), *Devadhvani* (Divine Music) and *Mandakinī* (Divine River). Most of the religious and spiritual songs have a tone of the quest of the Ultimate. The *Mandākinī* is a collection of graceful love poems—love of the earthly kind. The poet is now known more for his patriotic songs.

UPENDRACHANDRA LEKHARU (1906-1980). Scholar, who, in his *Asamīyā Rāmāyaṇa Sāhitya* (1948) studies the Assamese version of the *Rāmāyaṇa* by Mādhava Kandali (q.v.) and examines both the subject-matter and the poetic technique of the great poet. His *Sahityarathi Lakshmīnātha* (1981) is a critical study of the life and works of Lakshmīnātha Bezbarua (q.v.). He has also edited and compiled old books and manuscripts.

UPENDRA NĀTH GOSWĀMĪ (1925-). Author of *Bhāshā arū Sāhitya* (Language and Literature; 1956); in this work a historical and academic approach has been made. His other works are: *Bhāshāvijñāna* (General Linguistics), *Vaishṇava Bhakti Dhārā arū Santa Kathā* (Vaishṇava Bhakti Movement and India and its Saints), *Asamīyā Bhāshār Rūpakathā* (Assamese Morphology—A Descriptive Analysis), *Assamese Linguistics, A Study on Kāmarūpi—A Dialect of Assamese* and *Bhāshā, Samāj arū Sāhitya* (Language, Society and Literature; 1978). He is at present Professor of Assamese, Gauhati

University.

UPENDRA NĀTH ŚARMĀ. Modern writer, who has published critical essays and book-reviews.

USHĀ-PARIṆAYA. Poem (1533) by Pītāmbara Kavi (fl. early 16th cent.; q.v.).

It deals with the story of Vāṇāsura's prowess, his fight with the Yādavas, the fight on his account between Kṛishṇa and Hara, the "love affair" and marriage of Ushā and Aniruddha. The poet takes the story from the *Harivaṁśa* (Vishṇu-parva 116-28) and generally keeps close to the original. The poem is full of erotic passages; the poet describes Ushā's alluring youthful beauty; the erotic pleasures of Hara and Pārvatī in the arbour; Aniruddha's sexual pleasures with the *yakshini* Kāmasenā in a dream and Ushā's erotic dream and attainment to puberty. The style and imagery of the poem is always pastoral, rather than conventional. The predominance of the erotic and other secular element distinguishes it from other religious *kāvya*s of the same period. Another important characteristic of the poem is that the emotional descriptions have been expressed through songs attuned with classical *Rāgas* (melodies), the number of such songs being not less than fourteen.

UTTAM BARUA. Author of several historical plays. His *Barrajā Phuleśvarī* (1971), a historical drama, is influenced by new social awareness. His other works are : *Bar Bar Mānuhar Dolā* (The Litters of the Aristocrates), *Hingdān* (The Sword) and *Jayamati Kūwari* (The Sacrifice of Jayamati).

UTTARA-KHAṆḌA (Assamese). A prose translation of some chapters of the above, which has been discovered; the *Uttara-khaṇḍa* forms part of the *Padma-purāṇa*. Its author is untraceable but probably it was done in the 18th cent.; its language is dignified.

V

VABRUVĀHANAR-YUDDHA. Poem in about 600 couplets by Harivara Vipra (fl. 1250-1300; q.v.).

Describing the fight between Arjuna and his son, Vabruvāhana of Maṇipura, the story is based on the *Jaminiaśvamedha* (Chaps. 22-24, 37-40). It also incidentally narrates the story of King Nīladhvaja and Queen Jvālā, culled from the same work (Chaps. 14-15). In general, the poet remains faithful to the original text except when he shortens a long story or where he digresses for display of softer sentiments. The poem has been composed in various metres.

VAIDYADHĪPA, VIŚVEŚVARA. See *Viśveśvara Vaidyadhīpa*.

VAIKUNṬHA KAVIRATNA BHĀGAVATA BHAṬṬĀCHĀRYA. See *Bhaṭṭadeva*.

VIDYĀCHANDRA BHAṬṬĀCHĀRYA (fl. 18th cent.). Poet, who composed the second section, *viz*., the *Vishṇu-parva* of the *Harivaṁśa* during the reign of the Ahom king Rājeśvara Siṁha (r. 1751-69). The poet acknowledges the patronage of the princess Premadā, wife of the prince Chāru Siṁha, who was son of Rājeśvara Siṁha. The noteworthy features of the work is the presence of Rādhā as the principal mistress of Kṛishṇa.

VIDYĀ PAÑCHĀNANA (fl. 16th cent.). Poet, who assisted Rāma Sarasvatī (q.v.) in the tr. of Bhīshma-parva of the *Mahābhārata*.

VIDYĀVĀGĪŚA, PURUSHOTTAMA. See *Purushottama Vidyāvāgīśa*.

VIDUT VIKĀS BHUYAN. See *Delip Talukdār*.

VIPRA, HARIVARA. See *Harivara Vipra*.

VISHṆUBHĀRATĪ (fl. early 17th cent.). Poet, who described himself the son of Kaviratna. His translation of the Dhruva episode of Bk. IV of the *Bhāgavata-purāṇa* is faithful. A very beautiful description of the royal city decorated on the occasion of Dhruva's coronation ceremony is the special feature of this episode. The poet also composed the *Bhāgavata-ratna* which contains the summary of each chapter of the *Bhāgavata* in two or three lines and thus gives in a nut-shell all the legends of the *Bhāgavata*. He also composed *Dātā Karṇa*, a small Kāvya.

VISHṆU-PURĀṆA (*Assamese*). See *Paraśurāma Dvija*.

VISHṆURĀMA DVIJA. An Assamese poet, who was the author of the *Dātā Karṇa* (q.v.).

VIŚVEŚVARA HAZĀRIKĀ. Modern writer, who has published critical essays and book-reviews.

VIŚVEŚVARA VAIDYADHĪPA (fl. 19th cent.). Author of *Belimārar Burañji* (History of the Sunset; composed between 1838 and 1846), a verse-chronicle, which is considered a major poem. Though stream-lined verse, it is a conscious endeavour to extricate its language from the archaic diction and to introduce certain new verse-forms in its metre. Its importance lies in this that it aroused the Assamese land from its slumber.

Y

YADUMAṆI DEVA (fl. 16th cent.). Author of *Subhadrā-Haraṇa*, a drama.

YAŚODHARA DVIJA (fl. 1817). Poet, who rendered into Assamese some chapters from the Prakṛiti-khaṇḍa of the *Brahmavaivarta-purāṇa*, dealing with the legend of Manasā Devī; the work was completed in 1817.

YĀTRIKAR-JĀTRĀ. The Assamese version of John Bunyan's *The Pilgrim's Progress*, prepared by the Baptist Missionaries around 1851.

YESE DORJI THENGSI. Author of *Sanam* (1981) a novel, which deals with the Buddhist society of Monpas, a hill tribe, living in Arunachal Pradesh.

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Editor : PROF. GANGA RAM GARG, M.A., Ph.D.

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